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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, JANUARY 13TH, 1916

AND CONTINUING UNTIL THE DATE OF SALE

THE ART OF ANCIENT CHINA

A REMARKABLE COLLECTION

FORMED BY THE WELL-KNOWN

CONNOISSEUR AND AUTHORITY ON CHINESE ART

MR. A. W. BAHR

FOR MANY YEARS A RESIDENT OF SHANGHAI

UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

MONDAY, TUESDAY AND WEDNESDAY AFTERNOONS

JANUARY 17TH, 18TH AND 19TH, 1916

BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE

OF A

REMARKABLE COLLECTION

OF

Antique Chinese Porcelains, Pottery, Jades, Screens, Paintings on Glass, Rugs, Carpets

AND MANY OTHER

OBJECTS OF ART AND ANTIQUITY

FORMED BY

MR. A. W. BAHR

THE WELL-KNOWN CONNOISSEUR AND AUTHORITY ON
THE ANCIENT ARTS OF CHINA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1916

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

NOTE

This remarkable Collection of Chinese Art Objects has been made by Mr. A. W. Bahr, formerly of Shanghai, who is well known as a connoisseur and authority on Chinese Art. It represents the result of many years patient accumulation and selection, almost every piece having some distinctive merit whether it be form, color or design.

Mr. Bahr draws attention to the following articles. The Imperial enamel and the polychrome ivory Snuff Bottles were secured from officials to whom they were given by the Imperial Court. In the jade and agate section are important specimens of fine workmanship and pieces that Chinese connoisseurs value. The Blanc-de-Chine or white Fukien porcelain has been an especial study and the pieces have besides the charm of translucent and creamy paste great form and fine modeling of high sculptural quality.

In the monochrome class there are specimens of almost every known variety from Ming to Tao Kwang periods with some quite unique pieces and each has been selected with great attention to slight variation of tints and perfection in forms as well as securing many articles that have Imperial seal and thus made especially for ornaments in the palaces.

In the earlier classes is a thoroughly representative group comprising most of the earlier hard stonewares and pottery.

In miscellaneous objects is a variety of work of excellence, the mirror and glass paintings, screens, lacquer panels, carved wood and iron pictures are worthy of study and several pieces are from Imperial palaces. Some of the textiles are of the highest quality. The golden-thread *K'O-SSU* wall hangings are extremely rare, of great decorative and artistic value and most complete and extensive examples of this manufacture. The two robes are truly Imperial and of the very finest craftsmanship and design.

The select collection of antique rugs and carpets is representative of various grades, colors and sizes and contains some extremely rare and fine specimens from temples and palaces.

Special attention is directed to the Sang-de-bœuf animal of the Ming period, which is claimed to be unique: also to the early Ming figure, which is the largest upright figure known of its class and is of great importance.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

CHRONOLOGY

HSIA DYNASTY	B.C. 2205—1767
SHANG DYNASTY	B.C. 1766—1122
CHOU DYNASTY	B.C. 1122— 255
HAN DYNASTY	B.C. 206—A.D. 220
WEI DYNASTY	A.D. 220— 264
CHIN AND OTHER DYNASTIES	A.D. 265— 557
SUI DYNASTY	A.D. 581— 617
T'ANG DYNASTY	A.D. 618— 906
FIVE DYNASTIES	A.D. 906— 960
SUNG DYNASTY	A.D. 960—1279
YUAN DYNASTY	A.D. 1280—1367
MING DYNASTY	A.D. 1368—1644

CH'ING DYNASTY

SHUN CHIH REIGN	A.D. 1644—1661
K'ANG HSI REIGN	A.D. 1662—1722
YUNG CHÊNG REIGN	A.D. 1723—1735
CH'IEN LUNG REIGN	A.D. 1736—1795
CHIA CHING REIGN	A.D. 1796—1820
TAO KUANG REIGN	A.D. 1821—1850

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
THE A. W. BAHR COLLECTION
Afternoons of January 17th, 18th and 19th, 1916

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

MONDAY, JANUARY 17, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

1—Pair of Sepulchral-Jade Snuff Bottles
The one, ovoid section, club-shape; the other, flattened taper outline. Both carved from jades excavated from ancient tombs, and of mellow yellow and red-brown respectively.

2—Pair of Ancient Turquoise Bottles
Miniature, flat club-shape with ears at sides. Made of turquoise matrix and obtained from excavations.

3—Decorated Snuff Bottle (*Tao Kwang*)
Circular club-shape, porcelain. Garden scene with figures in *famille rose* colors.

4—Rape-seed Yellow Snuff Bottle (*Ch'ien Lung*)
Circular, double-gourd shape, porcelain. Rape-seed or mustard-yellow glaze, finely crackled.

5—Decorated Snuff Bottle (*Ch'ien Lung*)
Circular jar-shape with wide mouth, porcelain. Picture of sage seated on rock with boy attendant, trees and landscape very delicately decorated; brilliant *famille rose* colors on white ground.

No. 7

No. 6

No. 8

6—Turquoise-blue Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Brilliant turquoise-blue glaze, minutely crackled.

7—Amber Snuff Bottle (*Ch'ien Lung*)
Shape of the Chinese citrus, called "Buddha's hand," with smaller gourd growing on the larger fruit; carved and undercut in golden-brown amber.

8—Agate Snuff Bottle (*Ch'ien Lung*)
Flattened club-shape. Agate is of white, with one side resembling cracked ice, and on other, the skin or surface of yellow-brown has been utilized to carve in relief the archaic figure of a warrior drawing a sword; at his side, in the light-colored agate, are carved a bat and a boy kneeling on pedestal.

9—Red Agate Miniature Snuff Bottle (*Ch'ien Lung*)
Oval section, pilgrim-bottle shape. Small floral sprays in low relief on the brilliant soft-red material.

10—Agate Snuff Bottle, Painted Inside (*Ch'ien Lung*)
Flattened club-shape. Yellow-gray agate painted on the inside with sprays of flowers and leaves which show, as in a mist, through the translucent, highly polished material.

11—Carved Glass Snuff Bottle (*Chia Ching*)
Cylindrical. Formed of two layers of glass; inner, white, and outer, a soft ruby-red, is carved away leaving two twining dragons in pursuit of the sacred orb.

12—Black and Blue Enamel Snuff Bottle (*Ch'ien Lung*)
Flattened sides, lengthened pear-shape. Cleverly designed floral arabesque in deep-black with light-blue ground.

13—Veined Agate Snuff Bottle (*Ch'ien Lung*)
Oval section, pear-shape. Highly polished agate of yellow-brown with deeper shades and black veins.

14—Yellow and Red Glass Snuff Bottle (*Ch'ien Lung*)
Oval section, pilgrim-bottle shape. Made of two layers of glass; inner deep yellow, slightly mottled like tortoise-shell; outer, deep ruby-red, cut away and leaving carved sprays of peaches, vine and fruit; *ju-i* head band at shoulder.

15—Crystal Snuff Bottle, Painted Inside (*Ch'ien Lung*)
Oval section, pilgrim-bottle shape. Crystal; painted from the inside, in rosy smoke-shades and black, is seen a minutely finished landscape of mountainous scenery with two horses and attendant, and man in a boat.

16—Crystal Snuff Bottle, Painted Inside (*Ch'ien Lung*)
Flattened section, straight sides. Crystal; painted from the inside, in colors, are pheasant, birds and flowers, most minutely and delicately finished.

17—Agate Snuff Bottle (*Ch'ien Lung*)
Flattened club-shape, body of agate is of lilac-tint, white with deep rich-brown skin, cleverly cut away to form on one side, branch of prunus with flowers and three birds finely carved.

18—Mirror-black Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Porcelain, covered with brilliant deep mirror-black glaze.

No. 19

No. 20

No. 21

19—Peking Enamel Snuff Bottle (*Ch'ien Lung*)

Shell-shape. Oval, cockle-shell shape, with metal ribs at edges as if in two parts, and with two eyelets for chain. Enameled on yellow ground, a riot of emblems, flowers, fruit and arabesques; around neck, collar of leaf pattern; all in bright and vivid-colored enamels of the period.

20—Cloisonné Snuff Bottle (*Ch'ien Lung*)

Drum shape. Decoration; one side with house by water side and distant mountains, other, with phœnix; around edge, archaic symbols and arabesques all in perfect and subdued enamel colors.

21—Yellow and Amber Glass Snuff Bottle (*Ch'ien Lung*)

Slender bottle-shape with flattened sides. Two layers of glass, inner, clear amber color; outer, light yellow cut away leaving the representation of two cash (Chinese copper coins); on edges, two *ch'ih-lung* dragons.

22—Decorated Butterfly Snuff Bottle (*Chia Ching*)

Porcelain modeled in shape of a butterfly and covered with the brilliant enamels of the *famille rose* class.

23—Decorated Snuff Bottle (*Chia Ching*)

Flattened double-gourd shape, porcelain. Decorated with lotus leaves in shades of green, and flowers in reds, *famille rose* class.

24—Soft-paste Snuff Bottle (*Yung Chêng*)

Blue and white. Quadrangular shape, rounded edges and lion-heads and rings in low relief. Soft-paste porcelain, delicate figure drawings in soft blue on white, brilliant glaze crackled. Mark of reign in four characters under base.

25—Blue and White Snuff Bottle (*Tao Kwang*)

Taper bottle-shape, porcelain. Decorated with boys at play, figures in deep bright blue on white, brilliant glaze. Four-characters mark of reign under base.

26—Blue Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Porcelain, decorated with flowers on one side and branch of cherry on other side. Flowers delicately painted on white ground with faint colors; a thick brilliant glaze of deep cobalt-blue surrounds and forms body of bottle.

27—Gray and Red Agate Snuff Bottle (*Ch'ien Lung*)

No. 27

Oval section, club-shape. Gray agate shading to light-burnt sienna, with a rich subdued red skin or vein on one side, utilized for the carving of two horses in low relief.

28—Ruby Glass Snuff Bottle (*Ch'ien Lung*)

Flattened ovoid form. Made of ruby glass except for white neck.

29—Aubergine Snuff Bottle (*Ch'ien Lung*)

Flattened pear-shape, lion-heads and rings, in low relief at sides. Porcelain, coated all over with lustrous aubergine glaze.

30—Dark Gray Agate Snuff Bottle (*Ch'ien Lung*)

Flattened club-shape. Plain highly polished surfaces showing the fine graining of the dark and light grays of the material.

31—Ruby and White Glass Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Medallion each side recessed and showing the clear white glass minutely etched with floral subjects; brilliant ruby glass, with bamboo-form joints, surrounds the medallions.

32—Decorated Porcelain Snuff Bottle (*Chia Ching*)
Flattened egg-shape. Hard porcelain, carved all over in low relief, elaborate and minute landscape picture of city walls and pavilion, with figures gazing at approaching boats on river. Trees, mountains and rocky shore fill the fore and back grounds. All in brilliant red, blue, green, yellow and aubergine colors of the *famille rose* class. Under base, seal-characters of reign.

33—Decorated Porcelain Snuff Bottle (*Chia Ching*)
Flattened ovoid shape. Hard porcelain, carved all over in low relief with elaborate figures of sages and attendants, all in brilliant colors of the *famille rose* class. Under base, seal-characters of reign.

No. 33

34—Deep Rose Glass Snuff Bottle (*Ch'ien Lung*)
Flattened slender club-shape with lion-heads and rings in low relief. Made of brilliant polished glass of rose-tint deepening to ruby at rim of mouth and at base.

35—Gray and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Oval section, pilgrim-bottle shape. Carved from mottled gray agate of even tone; one side, the deep amber-brown vein has been utilized to form the character of "Fu," emblem for happiness.

36—Yellow and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Cloudy yellow agate, resembling smoked amber, vein on one side of soft sienna-brown has been carved, in very low relief, in shape of double-gourd and vine.

37—Enamel Snuff Bottle (*Ch'ien Lung*)

Flattened slender club-shape. Decoration of peonies and butterflies minutely drawn in soft colors on white enamel.

38—Umber Agate Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Carved and brilliantly polished from soft umber-tone agate and dark vein has been utilized to make the figure of a genii dancing on the three-legged toad of mythical lore and for other features.

39—Blue and White Cloisonné Snuff Bottle (*Ch'ien Lung*)

Double-gourd shape. Decoration, cloisonné enamels of floral arabesques in shades of blue on white.

No. 39

40—Red on Yellow Glass Snuff Bottles (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Sealing-wax red glass, cut away in two medallions exposing the background of yellow opaque glass, and forming archaic figures; edge provided with cut diaper pattern.

41—Aventurine Snuff Bottle (*Ch'ien Lung*)

Flattened elongated pear-shape, delicately carved with slightly raised figures and trees in the attractive, brightly speckled, brown stone, sometimes known as "gold stone."

42—Egg-plant Shape Snuff Bottle (*Yung Chêng*)

Porcelain in shape of the Chinese egg-plant fruit, *brinjal.* Soft liver-color of shaded tones of purple.

43—White and Brown Agate Snuff Bottle (*Ch'ien Lung*)

Chinese-date shape, carved and etched in convoluted lines from white portion, light yellow-brown veining utilized to accentuate shell forms.

44—Aubergine Rabbit-shape Snuff Bottle (*Yung Chêng*)

Porcelain, shape of a rabbit, cleverly modeled and covered with soft aubergine color glaze.

45—Carved Ivory Snuff Bottle (*Chia Ching*)
Flattened ovoid shape. Elaborately carved in ivory, on a diaper ground, are numerous twisting mythical Chinese lions, "Dogs of Fo" with balls of brocade; scepter-head bands at neck and base.

46—Decorated Snuff Bottle (*Ch'ien Lung*)
Flat sides and outline of a gourd on square base, porcelain. Elaborate pictures, *famille rose* colors in the four medallions of boy subjects; round edges and neck, floral pattern in coral red; brilliant white body and glaze.

47—Lapis-lazuli Snuff Bottle (*Ch'ien Lung*)
Flattened club-shape. Deep blue lapis-lazuli with white and shaded veins, carved in low relief with prunus branches, flower and birds; skilful use is made of the light portions of material for bird outlines making an unusually attractive work in the rare material.

48—Green Glass Gourd-shape Snuff Bottle (*Ch'ien Lung*)
Gourd-shape with the tendrils and leaves of the vine twining round the fruit in low relief; on one side a small bat. Semi-translucent highly polished glass in soft shades of exquisite green resembling *fei-ts'ui* jade.

49—Green Fei-ts'ui Jade Snuff Bottle (*Ch'ien Lung*)
Flattened club-shape. Brilliant surface showing the blends of emerald and dark green on white ground, without ornament.

50—Green Jade Snuff Bottle (*Ch'ien Lung*)
Flattened oval section, pilgrim-bottle shape. Carved without ornament from a perfect piece of *fei-ts'ui* jade of brilliant shaded-green and highly polished.

51—White and Green Jade Snuff Bottle (*Ch'ien Lung*)
Flat, straight-sided bottle-shape. *Fei-ts'ui* jade with sparse portions of bright moss-green, polished surface without ornament.

52—Turquoise Miniature Snuff Bottle (*Ch'ien Lung*)
Cylindrical club-shape. Carved out of matrix of turquoise showing the jewel mosaic in attractive pattern resembling maiden-hair fern.

53—Dark Green Jade Snuff Bottle (*Ch'ien Lung*)

Double-gourd shape. Brilliantly polished dark green *fei-ts'ui* jade with brown shading at sides.

54—Brown-amber Snuff Bottle (*Ch'ien Lung*)

Spherical shape. Carved all over, in high relief, with pilgrims and attendants, in rare soft-brown amber of unusually even tint.

55—Pair of Tourmaline Plum-shape Snuff Bottles (*Ch'ien Lung*)

Carved, shape of plums, in highly polished mottled bright-pink tourmaline (Chinese ruby) without ornament.

No. 56

No. 57

No. 56

56—Pair Coral Double-gourd Snuff Bottles (*Ch'ien Lung*)

Exquisitely and naturally carved out of pure bright-red coral in shape of a double-gourd with twining vine, flowers and smaller double-gourds.

57—Imperial Enamel Snuff Bottle (*Ch'ien Lung*)

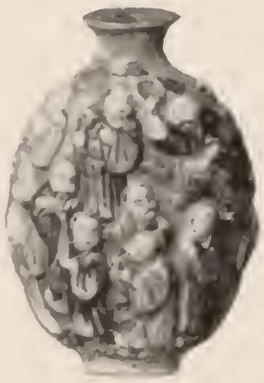
Miniature pilgrim-bottle shape. Decoration is in French style, with medallions each side containing figure of young European girl, flowers and landscape; around medallions, covered with ornament. In the most delicate painting and vivid coloring of the enamels of this period, and a perfect specimen of this attractive work. Under base, Imperial characters of the reign and this bottle is of a class that was made for Imperial use or for presents to high officials by the Emperor, and is distinctly superior to ordinary enameled snuff bottles.

58—Deep Brown Frog-shape Snuff Bottle (*Ch'ien Lung*)
Carved shape of a toad in brilliant deep-brown translucent amber showing opalescent flecks of lighter rich red-brown.

59—Golden Amber Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Rich golden-yellow with cloud effect, lightly carved one side with figure near bridge and conventional pine tree.

60—Carved Porcelain Snuff Bottle (*Chia Ching*)
Flattened, pilgrim-bottle shape. Porcelain, elaborately and minutely carved with open and reticulated work of numerous mythical Chinese lions in various playful attitudes, scroll background and scepter-head bands, neck and base, all in brilliant glaze and colors of the *famille rose* class. Under base, seal-characters of the reign.

61—Decorated Snuff Bottle (*Chia Ching*)
Ovoid section, pilgrim-bottle shape. Porcelain, each side modeled in flower form with butterflies; brilliant enamel colors of the *famille rose* class.



62—Pair of Decorated Snuff Bottles (*Chia Ching*)
Flattened pilgrim-bottle shape. Porcelain, covered with figures of sages and attendants, decorated in the brilliant colored enamels of the *famille rose* class.

63—Gray and Brown Agate Snuff Bottles (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Highly polished yellow-gray with dark-brown mottling, no ornament.

64—White and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Flat pilgrim-bottle shape. Highly polished white agate with shaded vein of rich light-brown and black, no ornament.

65—Gray and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Oval section, club-shape. Light gray agate, on one side, deep brown vein or skin cleverly utilized for carving branch of tree with flowers and birds.

66—Amber-shade Agate Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Amber-gray agate, vein on one side, of rich golden-amber color, is carved with a cock and plant.

67—Dark Fruit-shape Agate Snuff Bottle (*Ch'ien Lung*)
Carved in shape of a prickly-pear fruit with tendrils of vine and flower. Dark translucent agate with shades of browns, lilacs and reds.

68—Carved Ivory Snuff Bottle (*Chia Ching*)
Flattened pilgrim-bottle shape. Very finely carved in ivory; decoration, five-claw dragons facing outwards with the sacred orb and bodies twisting amidst an elaborately pierced and undercut groundwork of conventional clouds. Scepter-head bands around neck and base.

No. 68

69—White Jade Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. White jade, one side lightening in color to snow-white, and other side to creamy-tint, carved with mythical animal and a bird in pine tree, and two birds on a prunus branch.

70—Rare Enamel on Silver Snuff Bottle (*Ch'ien Lung*)
Miniature, pilgrim-bottle shape. Brilliant enamel on silver, two circular medallions each side, set in dotted-line frame, containing exquisite pictures, of European influence in a modern impressionist style, of landscapes with figures and deer; edge of bottle, neck and base in turquoise-blue with deepest-blue ornament.

71—Blue and White Snuff Bottle (*Yung Chêng*)

Cylindrical club-shape. Porcelain, covered with brilliant glaze. Decoration, in pure cobalt-blue on white, depicts the historic child-scene of rescue of the boy from drowning in the large fish-bowl. Under base, seal-characters of reign.

72—Blue and White Snuff Bottle (*Yung Chêng*)

Cylindrical shape, porcelain. Decoration, blue on white, of medallions with floral subjects and key-pattern, diaper ground. Covered with brilliant glaze crackled.

73—Decorated Snuff Bottle (*Tao Kwang*)

Cylindrical shape, porcelain. Decoration, in colors and black on white, of mandarin and his son, admiring birds in cages, soft lustrous glaze.

74—Decorated Double Snuff Bottle (*Chia Ching*)

Two oviform bottles joined together. Porcelain, decorated with vivid *famille rose* colors on white, with liquid brilliant glaze and depicting "the hundred beauties." Seal-characters of the reign under base.

No. 74

75—Blue and White Snuff Bottle (*Yung Chêng*)

Cylindrical shape, porcelain. Decoration, in deep blue on white, a fierce five-claw dragon pursuing the heavenly orb or jewel covered with brilliant glaze of faint orange-skin texture.

76—Blue and White Snuff Bottle (*Yung Chêng*)

Cylindrical shape. Porcelain; decoration, in shaded blue on white, a finely painted fierce dragon chasing the heavenly orb or pearl and cloud motifs; covered with brilliant glaze.

77—Crystal Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Pure white, clear crystal, on one side, lightly etched, are books, scrolls and water jars.

78—Smoked-yellow Snuff Bottle (*Ch'ien Lung*)
Oval section, pilgrim-bottle shape. Smoked-yellow of translucent quality with outer vein of rich, light spotted-amber color utilized for the carving in relief of various animals and birds.

79—Agate Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. Lilac-tinted gray agate with fine ornamental splash-vein on one side, of pure white and shades of brown.

No. 80

No. 81

80—Imperial Enamel Snuff Bottle (*Ch'ien Lung*)
Miniature, ovoid shape. Each face with European children, surrounded by conventional ornament with a charming addition of two small medallions of landscapes at sides, all in the brilliant colored enamels of the period. The four seal-characters are for articles of Imperial use only, or for presents given by the Emperor as a special mark of favor, and this bottle is of a superior class to other enameled snuff bottles.

81—Imperial Enamel Snuff Bottle (*Ch'ien Lung*)
Miniature pilgrim-bottle shape. Each side with European figure subjects, woman and child and landscape background. Rest of bottle filled with conventional ornament and all in brilliantly colored enamels of the period. The four seal-characters are for articles of Imperial use, or as presents by the Emperor to high officials and this bottle is of superior class to other enameled snuff bottles.

82—Carved Agate Snuff Bottle (*Ch'ien Lung*)

Flattened pilgrim-bottle shape. Exceptionally varied agate, one side granulated lilac-white of camphor texture, lilac veins and outer skin of deep lilac and red-brown, which has been utilized to carve mythical lions.

83—Carved Agate Onion-shape Snuff Bottle (*Ch'ien Lung*)

Agate of red translucent brown with lilac tones, carved in onion-shape with lined skin; pods or clots of earth on outside.

83a—Three Ancient Turquoise Bottles

Miniature, flat club-shape with ears at sides. Made of turquoise matrix and obtained from excavations.

84—Gray and Brown Agate Snuff Bottle (*Ch'ien Lung*)

Flattened pilgrim-bottle shape. Light-gray translucent amber-color agate with dark brown-black vein utilized to carve figure and floral subject.

85—Rare Imperial Ivory Snuff Bottle (*Ch'ien Lung*)

Flattened biberon-shape. Decoration, a domestic scene, house, pavilion and children with background of key-diaper; rocks, trees and flowers ornament sides of bottle. The carving, in ivory, is of the finest and most delicate work, the polychrome coloring gives an attractive contrast to the mellow tones of the soft ivory. Specially made for the Imperial family and obtained from a palace in Peking.

No. 85

86—Smoked-crystal Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Deep umber-tint known as "smoked" crystal. Delicately etched with bats on conventional cloud-scrolls.

87—Agate Snuff Bottle (*Ch'ien Lung*)

Flat sides, club shape. Carved out of rosy-gray semi-translucent agate with black vein one side, cleverly utilized to form the rat and vine subject.

88—Coral-red Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Porcelain, decorated in high relief with floral and emblematical patterns on a key-pattern ground. Covered with brilliant coral-red glaze and an imitation of Soochow lacquer. Under base, seal-characters of reign.

89—Carved White Porcelain Snuff Bottle (*Chia Ching*)

Flattened pear-shape. White porcelain, elaborately carved mythical animals and scroll, with reticulated and undercut work, covered with soft, lustrous glaze. Under base, seal-characters of reign.

90—Imperial Carved Ivory Snuff Bottle (*Ch'ien Lung*)

Cylindrical biberon-shape. Ivory, most minutely and exquisitely carved with representation of Emperor, in pavilion by lotus pond with court around, and in boats on the water; a weeping-willow extends its leaves and forms a shoulder of the bottle, which has under neck an elaborate *ju-i* head band, and at base, a microscopically carved lotus-leaf band. This is made for Imperial use, of the finest workmanship and obtained from a palace in Peking.

No. 90

91—Carved Blue Porcelain Snuff Bottle (*Chia Ching*)

Ovoid, slender biberon-shape. Porcelain, and elaborately carved with very fine undercut work, dragon and phœnix in conventional cloud scrolls, all covered with a deep, sky-blue enamel glaze.

92—Bunch-of-grapes Shape Snuff Bottle (*Ch'ien Lung*)

Carved from rich amber-color agate in shape of a bunch of grapes, with vine, stalk and leaf.

93—Imperial Enamel Snuff Bottle (*Ch'ien Lung*)

Circular shape. Sides with European figure subjects, elaborate ornate designs around base, neck and between figures, all in the delicate and bright enamels of the period and of perfect craftsmanship. Characters of the reign are in script, which denote for Imperial use, or to be given as presents to high officials as a special mark of favor, and this bottle is of superior class to other enameled snuff bottles.

94—Rare Imperial Snuff Bottle (*Ch'ien Lung*)

No. 94

Carved ivory. Flattened biberon-shape. Decoration, a scene of an Imperial pavilion with figures, lotus pond and conventional water-scrolls, rock and trees. The carving in ivory is of the very finest and most delicate work; it is faintly colored with blue, red, green and aubergine, an attractive contrast with the mellow, soft ivory tones. Specially made for the Imperial families and obtained from a palace in Peking.

95—Crystal Snuff Bottle (*Ch'ien Lung*)

Flattened pilgrim-bottle shape. Plain polished exterior of pure white crystal, stained from snuff inside bottle.

96—Agate Gourd-shape Snuff Bottle (*Ch'ien Lung*)

Carved in shape of a gourd out of lilac-tinted agate with gold-brown shaded skin, utilized for the leaves and tendrils which partly surround the gourd.

97—Magnolia-shape Snuff Bottle (*Ch'ien Lung*)

Carved in shape of a magnolia flower with tendril and leaf out of a lovely rose-tinted agate, with red golden-brown alterations of color.

98—Gray and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Flattened club-shape. Lilac-gray agate of varying shades with outer vein of dark red-brown and black, utilized to mark the carving of swirling mythical fish with feathery tails.

99—Gray and Brown Agate Snuff Bottle (*Ch'ien Lung*)
Ovoid section, pilgrim-bottle shape. Yellow-gray and lilac agate with streaks of red-brown and black. Outer skin of golden amber and brown, utilized for carving attendant and mythical lions gamboling.

100—Pair of Carved Snuff Bottles (*Ch'ien Lung*)
Ovoid section, pilgrim-bottle shape. Three layers of glass, inner of translucent snowflake-white, and outer layers, of red and black, carved away to make picture of deer and birds amidst pine trees.

101—Large Marbled Agate Snuff Bottle (*Ch'ien Lung*)
Flattened pilgrim-bottle shape. A slightly mottled, rich lilac agate with amber-brown outer surface, resembling tortoise-shell, utilized to form carvings; one side, Lohan and attendant with the hovering bat, and other, bird under magnolia tree.

102—Large Agate Snuff Bottle (*Ch'ien Lung*)
Ovoid section, club-shape. Light lilac-gray agate, with veins of light amber-brown cleverly utilized, one side, for leaves and portion of the bold and undercut carving of rat and vine subject.

103—Rare Large Agate Snuff Bottle (*Ch'ien Lung*)

Ovoid section, club-shape. Body is of a rich copper-red agate; one side, olive-green and yellow-brown outer vein utilized to carve a water-buffalo with boy on back near pine tree; on other side, in the red, spray of prunus and bird in low relief; a large and attractive piece.

No. 103

104—Large Agate Snuff Bottle (*Ch'ien Lung*)

Oval section, pilgrim-bottle shape. Olive-green with hair lines of black resembling crackling of porcelain, outer vein of yellow-brown is utilized to make carving of boy on water-buffalo by pine tree and with flying bat.

105—Large Agate Snuff Bottle (*Ch'ien Lung*)

Oval section, club-shape. Clouded translucent agate with outer skins both sides, of light rich amber-color, utilized for, on one side, river scene with houseboat, on other, lady and child under pine tree.

106—Pair of White Jade Boxes and Covers (*Ch'ien Lung*)

Circular, plain sides with chamfered edges, flat covers engraved with the "*shou*" character, mark of longevity. Bright lustrous, slightly cream-tinted, perfect jade.

Diameter, 2 inches; height, 1¼ inches.

107—White Jade Small Bowl and Cover (*Ch'ien Lung*)

Circular, with spherical outline, short base and flattened top. Lustrous, pure white jade of even quality.

Diameter, 2½ inches.

108—Lilac and Red Agate Snuff Bottle (*Ch'ien Lung*)

No. 108

Ovoid section, biberon-shape. Softly-veined light shades of lilac agate with red-brown and white outer skin, resembling marble, cleverly utilized to mark carving of historic personage crossing water on the sacred tortoise.

109—Jade Box and Cover (*Ch'ien Lung*)

Circular, flattened disc-shape box and cover; quite plain and of an even tone of deep "mutton fat" jade.

Diameter, 2½ inches.

110—Jade Oval Bowl and Cover (*Ch'ien Lung*)

Oval shape of a peach, with leaves and small fruit at side, narrow opening to the bowl, cover with very delicately carved lizard as handle. Lustrous white polished jade, with slight iron stain on lizard.

Length, 2¼ inches.

111—White Jade Bottle and Cover (*Ch'ien Lung*)

Flat-sided, oviform-shape bottle with separate stand and cover. Band of archaic ornament engraved on the sides.

Height, 3¾ inches.

112—White Jade Carving of Puppies (*Ch'ien Lung*)

A medallion of two puppies lying on their sides and biting playfully their tails; openwork carving in pure white, polished jade.

Length, 2½ inches.

113—Amethyst-crystal Figure (*Ch'ien Lung*)

Figure of priest, carrying bag, carved so that the white crystalline material commences at base and colors to deep clear violet at head.

Height, 3¼ inches.

114—Hair-crystal Horses (*Ch'ien Lung*)

Carved and undercut group of two horses, one lying down, with background of lotus leaves on slender openwork stalks. The material is a clear white crystal gradually ranging from white to smoked-black and is permeated with fine black hair-lines.

Height, 3¼ inches.

115—Agate Miniature Table Screen (*Ch'ien Lung*)

A circular, thin polished plate of agate with remarkable yellow and brown markings, forming a contrast to the translucent, slightly tinted, upper portion; the beauty of the material represents a picture to the Chinese imagination.

Height, with stand, 5½ inches; diameter of plaque, 3¼ inches.

116—Agate Jar with Cover and Stand (*Ch'ien Lung*)

Oviform jar with boldly projecting and delicately carved floral-sprays. The delicate lilac-toned agate serves for body, and each medallion is in dark-brown outer-vein, making a perfectly matched and complete piece. The stand is of light pearl-gray with fine veins contrasting with the darker shade of jar.

Height, 5 inches.

117—White Jade Figure (*Ch'ien Lung*)

Figure of sage bearing vase of nectar, carved with flowing robes, of pure white, slightly green, color, known as "mutton fat" jade.

Height, 5½ inches.

118—Soapstone Buddhist Apostle (*Ch'ien Lung*)

Figure, covered with ample robes, is seated with one knee raised, left hand bears a lotus flower. Rare variety of soapstone, almost entirely a rich mottled red, the old ivory-yellow part being cleverly utilized for head only.

Height, 3¼ inches.

119—White Jade Horse and Boys (*Ch'ien Lung*)

Figure of horse with one boy on back and another with branch at foreleg of animal. Boldly carved in "mutton fat" jade with sparse iron-rust marking.

Length, 5 inches.

120—"Mutton Fat" Jade Fish-shape Vase (*Ch'ien Lung*)

Thin form of a sacred carp leaping from sea, the opening of vase being the mouth, and at side, a smaller fish. Cleverly carved with open spaces, from an unctuous green, sparsely shaded with reddish tones, material known and much esteemed by Chinese connoisseurs as deep "mutton fat" jade.

Height, 4¾ inches.

120a—Two Amber "Dogs of Fo" (*Ch'ien Lung*)

Rich, clear amber of golden-brown color. Dogs are erect and elaborately carved with curly tails, and small puppies gambol at side of parents.

Length, 3 inches.

121—Green Jade Fei-ts'ui Buckles (*Ch'ien Lung*)

Brilliant green, polished jade with mottling and bright flecks. Square double-plate buckles with hasp and eye, upper portion of plates carved and pierced in low relief with the "*chih-lung*" or lizard-shape dragon and fungus scrolls.

Length, 4¼ inches.

122—White Jade Pierced Box and Cover (*Ch'ien Lung*)

Circular, flattened disc form, of pure white even-toned polished jade of extreme thinness, surfaces of each part, except for rim, is entirely pierced with diagonal work and two curling fish are left in the material, slightly carved in low relief.

Diameter, 2 inches.

123—Dappled-rose Glass Miniature Vase (*Ch'ien Lung*)

Pear-shape body and short neck with two lion-heads at side of neck. Semi-opaque, translucent and brilliant glass, with dappled surface of a bluish-rose tint.

Height, 3½ inches.

124—Pair of White Jade Bird-shape Cups (*Ch'ien Lung*)

Very quaintly carved in shape of a fowl; the upper part, with the boldly sweeping tail and wings, forms the cover of a tiny cup, which is the body, and is supported on short legs with spreading feet.

Length, 3¾ inches.

125—Semi-translucent Glass Miniature Vase (*Ch'ien Lung*)

Biberon shape with very short neck. Soft, opaque, yet translucent, glass of deep sky-blue color.

Height, 4½ inches.

126—Brown and Orange Opaque Glass Vase (*Ch'ien Lung*)

Tapering body with rounded shoulders to short expanding neck. Brilliant opaque glass of deep-umber, almost black, with very effective splashes of Indian-yellow and orange at shoulder of body.

Height, 5 inches.

127—Soapstone Figure of a Priest (*Ch'ien Lung*)

Figure is seated with one knee raised, and bears in hand Buddhist emblem, hair of head is cleverly lined and etched, edges of ample robes also engraved. Old ivory color of waxen surface and the deep ruddy-veined portion has been used at base of robes. Rare variety of soapstone.

Height, 3 inches.

128—Soapstone Kuan-yin on Lotus (*Ch'ien Lung*)

The delicate figure is shown resting on a lotus-flower base and with one knee upraised. In one hand is the sacred scroll, and in the other, a necklace. Head bears the usual covering and has the characteristic long-lobed ears, dress has partly engraved ornament. This rare variety of soapstone is a soft-toned ivory color with base of green, somewhat resembling jade.

Height, 4¾ inches.

129—Exceptionally Thin White Jade Bowl (*K'ang Hsi*)

Circular flower outline resembling petals; the fluting is hollowed inside cup leaving the thinnest possible material. The base is a circular medallion, resembling a chrysanthemum; all out of block of translucent jade and a work of exceptionally high merit.

Diameter, 3⅞ inches.

130—Crystal Water-buffalo (*Ch'ien Lung*)

Vigorously modeled in sitting position. Pure brilliant crystal of a very slight rose-tint.

Length, 4¼ inches.

131—Golden Crystal Kuan-yin (*K'ang Hsi*)

Figure is seated on a rocky pedestal, with one leg curled under the other which is half raised, clothed in voluminous robes and bearing in one hand the sacred scroll, hair is delicately etched. Carved from brilliant clear crystal, with light shade of golden brown.

Height, 5 inches.

132—White Jade Mythical Animal (*Ch'ien Lung*)

Carved in form of an archaic, mythical Chinese-lion with mane delicately etched, feet and tail curiously shaped in impressionist manner.

Length, 4 inches.

133—Dark Gray Jade Lion (*K'ang Hsi*)

Archaic animal of the Chinese-lion type with etched mane and jade of dark-gray with lighter greenish-white and yellow stains.

Length, 4 inches.

134—Light-amber Clear Glass Figure (*Ch'ien Lung*)

Figure of a peasant seated on rock, one hand stroking his beard, and other, bearing a fish; on one arm, a basket. Molded and cut in clear brilliant glass of light-amber color.

Height, 4½ inches.

135—Pair of Glass Miniature Vases (*Ch'ien Lung*)

Miniature pear-shape body with wide neck and expanding mouth, two lions modeled on each side of shoulder. Semi-opaque glass of brilliant surface and exhibiting an exquisite blush-rose dappled surface resembling the skin of a perfectly ripened nectarine.

Height, 4½ inches.

136—Composition Vase (*Ch'ien Lung*)

No. 136

Imitating tortoise-shell. Slender biberon-shape with slightly expanding mouth and short base. Thin translucent glass exquisitely mottled with tortoise-shell graining of rich yellows, reds and browns, forming an exceptional and rarely-beautiful object of mirror-glaze surface.

Height, 6 inches.

137—Soapstone Arhat and Dragon (*Ch'ien Lung*)

The figure, of fierce aspect, is seated with one knee raised, left hand with pilgrim bowl, and right with the sacred jewel or orb; the sea dragon twines on left side gazing upward. Hair is delicately etched and blackened, edges and part of robes engraved with brocade pattern and gilt traces in lines. A rare variety of soapstone and resembles mottled old-ivory with red-agate hue pervading. Base, mottled-gray and yellow, with red veins.

Height, 4¼ inches.

138—Moss-green Jade Square Box and Cover (*Ch'ien Lung*)

Square box with straight sides. Flat tray-base with tablet and deep cover; sides and cover ornamented with archaic border and medallions of ancient symbols, all carved in low relief. In dark mottled-green translucent jade.

4 inches square.

139—Soapston Kuan-yin and Infant (*Ch'ien Lung*)

The well-sculptured figure with leg under body and one knee raised, on which rests a smiling infant, bearing the sacred peach. Hair is finely etched and bears the usual head covering. Borders of garments are elaborately carved in low relief with floral ornament, also sparsely shown on body of robe. Stone is of a rare variety, and resembles waxen old-ivory and bears a high polish.

Height, 4¾ inches.

140—Soapstone Arhat (*Ch'ien Lung*)

One of the Arhats, seated on a rock base, with one knee raised. Hair and beard curling in conventional manner and stained black; border of elaborate robe is delicately engraved with brocade pattern and gilded. The soapstone is white with red-agate hue and of a rare variety, rock is yellow-green.

Height, 4¾ inches.

141—Ruby Clear Glass Box and Cover (*Ch'ien Lung*)

Oval section with straight sides, flat top and base. Brilliantly clear, transparent glass made in two thicknesses, inner being of rich ruby-red and outer of clear crystal. The outer layer is shortened in box and lengthened in cover to form a rabbet. Under base, impressed in the glass, are the seal-characters of the reign.

Height, 3½ inches.

142—Pair of Amber Glass "Dogs of Fo" (*Ch'ien Lung*)

Molded and etched figures of the mythical lions called "Dogs of Fo," hair of manes and tails are delicately cut in glass. Clear, brilliant glass of rich amber-color.

Length, 4½ inches.

143—White Jade Kuan-yin (*Ch'ien Lung*)

Figure of the goddess with flowing robes stands erect, left hand clasped over right arm and carved in white jade with sparse brown clouding.

Height, 9 inches.

No. 144—THREE SOAPSTONE BUDDHISTIC APOSTLES (*Ch'ien Lung*)

144—Three Soapstone Figures (*Ch'ien Lung*)

Buddhist apostles, crosslegged on mats, with rocky pedestals. Surface of mats and edges of robes are elaborately engraved with arabesque patterns. Hair is closely tonsured and stained black. Rare variety of soapstone, for figures, like onyx with inner surface of old-ivory tone. The bases are in similar stone but with red-agate veining and are elaborately undercut and carved.

Height, 5 inches

(*Illustrated*)

145—Agate Mythical Lion (*Ch'ien Lung*)

Boldly carved animal crouching with forepaw outstretched, mane and hairy tail, delicately etched. Color of the translucent, brilliantly-polished material, varies in shades of lilac-gray with rich-brown flecks on back.

Length, 4¾ inches.

146—Amber-color Glass Censer and Cover (*Ch'ien Lung*)

Rectangular body with four low feet, imitation of ancient censer-shape, two side-handles with loose rings. Cover has a mythical-lion on top. One side of vessel is carved with quail under bamboo, and other with bat and leaves. Clear, brilliant glass of a deep rich amber-color.

Length and height, 4¼ inches; width, 1½ inches.

147—Pair of Bowls and Covers (*Ch'ien Lung*)

White-flecked jade. Expanding circular bowls with segmental-shape covers, both with short slightly-expanding base. Wrought extremely thin and of *fei-ts'ui* translucent jade with green markings and veins.

Diameter, 4½ inches; height, 3¼ inches.

148—White Jade Water-buffalo (*Ch'ien Lung*)

Vigorously carved figure, in "mutton fat" jade, of a water-buffalo upstanding, with head turned round. On body, in low relief, millet stalks and leaves supported on back.

Length, 6 inches.

149—Fei-ts'ui Jade Writer's Brush-pot (*Ch'ien Lung*)
Cylindrical pot on rock, with fungus carved in low relief on side; a bird, boldly carved with openwork, clings to side of vessel. *Fei-ts'ui* jade, bird being in the dark-green portion of stone, leaving the white for the brush-pot.

Height, 6¼ inches.

151—Pale-green Glass Figure of a Lohan (*Ch'ien Lung*)
Modeled figure of a Lohan, or Buddhist apostle, seated crosslegged on a flat pedestal. Heavy, brilliant transparent glass of light-green color.

Height, 6½ inches.

152—Jade-framed Painting Table-screen (*Ch'ien Lung*)
White-jade framed panel, containing a picture on silk of a court beauty with basket of flowers. Back of panel lined in low relief with an elaborate brocade-pattern and quatrefoil label; on top of frame, and carved from same piece of stone, is a cresting of floral openwork; mounted on carved wood stand.

Height, with stand, 9 inches.

153—Iron-rust Jade Vase (*Ch'ien Lung*)

The vessel is in the shape of a large half-opened magnolia bloom, with smaller blossoms around and connecting with fungus roots; the carving is well separated and undercut, and the material is of greenish "mutton fat" color with iron-rust stainings, a variety of jade much appreciated by Chinese.

Height, 7½ inches.

154—Gray and Black Jade Beaker (*Ming*)

Square beaker-shape. Open fretwork ridges to angles and low webs to flats. Grayish-white jade with shading in parts to black, carved with delicate incised and embossed archaic ornament, palm leaves, top and base, bordered with key-fret pattern.

Height, 9¼ inches.

155—Carved White Jade Bowl and Cover (*Ch'ien Lung*)

Circular, with spherical outline. Elaborately carved and pierced "mutton fat" jade, with peony flowers and leaves of exceptionally fine and delicate work. Undercut and openwork peony flowers at sides as handles, and on top of cover.

Height, 4¾ inches.

156—Imperial Massive Dark Moss-green Jade Seal

Made of dark moss-green jade with gray flecking, known as *pai-yu*. On top of the square slab, is handle in shape of two dragons back-to-back, facing outwards and vigorously carved. On base is incised large seal characters of the T'ang dynasty (A.D. 618-906); at side, name of owner, Huan Hwa Chi. *4½ inches square; height, 4¼ inches.*

157—Coral and Jade Necklace and Pendant (*Ch'ien Lung*)
Composed of 108 red coral beads, on each, carved with open-work scrolls, two medallions bearing the character of *shou* (longevity), and four deep-green, *fei-ts'ui* jade, reticulated, large beads. At the end, one of the large jade beads, hangs a bright red-coral colored ribbon with *shou* characters embroidered near ornaments. At center of ribbon is a jade plaque, carved and pierced with circles and bat-motif; end finished with pearl, gilt-embossed cap and pear-shaped, carved and pierced jade pendant. At sides of necklace are three strings of ten jade beads, carved similar to the coral beads, with pendent ends of pearl, gilt-embossed cap, and pear-shape jade drops.

158—Fei-ts'ui Jade Necklace and Pendant (*Ch'ien Lung*)
Composed of 108 *fei-ts'ui* green jade beads with four larger of tourmaline or Chinese ruby; at the end of the large beads and ferrule of tourmaline, hangs an orange-red flat decorated ribbon; in center, a plaque of yellow amber; at end, a pearl and elaborately embossed cap over tourmaline pear-shape pendant. At sides of necklace three strings of ten tourmaline beads with pendent ends of enameled gold caps on tourmaline, jade and light-blue rock-crystal drops.

159—Tourmaline Necklace and Jade Pendant (*Ch'ien Lung*)

Formed of one hundred pink tourmaline or "Chinese Ruby" beads of uniform size, four larger beads of clouded green *fei-ts'ui* jade; all strung on silken cord and at ends with variegated colors and a flat button of white jade; collected at end by one of the large beads and ferrule of jade, a flat silk cord with small oval plaque of brilliant green *fei-ts'ui* jade.

160—Imperial Pale Green Glass "Dog of Fo" (*Ch'ien Lung*)

Molded and etched figure of the mythical Chinese lion called "Dog of Fo," mane and tail delicately cut. Clear brilliant glass of light-green color. At side is etched Imperial characters of the reign.

Length, 6 inches.

161—Rare Soapstone Jar (*Ming*)

Form of a conventional ovoid ginger-jar. Elaborately carved all over in high relief, figures in niches and pedestals of rock with a nimbus or screen of prunus-blossom forming a background to figures; vigorous and boldly executed sculpture. Time has given a rich, dark-brown umber tone to the stone which is polished with waxen surface. It is rare to find soapstone articles of this early period other than figure subjects.

Height, 6 inches.

162—White Jade Bowl (*Ch'ien Lung*)

Oviform with spreading mouth and short base, and without any ornament, hollowed out to translucent thinness from even-tone white jade of a slight "mutton fat" color.

Diameter, 6¾ inches; height, 3 inches.

163—Imperial White Jade Dish (*Chia Ching*)

Circular, graceful oviform outline and short base. Made of pure white, translucent jade of even tone and quality. Under dish is the Imperial mark of four characters.

Diameter, 9 inches; depth, 1¾ inches.

164—Mottled-green Jade Bowl (*Ch'ien Lung*)

Circular, oviform outline and short base. Sparingly ornamented with lotus leaves, flowers and birds in very low relief. Color of the translucent material, *fei-ts'ui* jade, is of brilliant sea-weed green in patches and flecks on slightly tinted gray-white, brownish veins have been cleverly made use of in designs of floral patterns.

Diameter, 6½ inches; depth, 2¾ inches.

165—Moss-green Jade Flower-shape Bowl (*Ch'ien Lung*)

Circular with flower outline, section being of palmated fluted leaves with serrated edges to rim and base. Additional ornament is given by *ju-i* head patterns at base and rim, and etching to leaves. Translucent green-gray jade with darker green mottlings.

Diameter, 7½ inches; height, 4¼ inches.

166—White Jade Mythical Animal (*Ch'ien Lung*)

Bold and massive figure carved out of pure even-toned white jade; in shape of a mythical lion or "Dog of Fo" with long beard-like whiskers and particularly bushy tail; hair elaborately etched and curled.

Length, 7 inches; height, 6¼ inches.

167—Blue Clear Glass Vase (*Ch'ien Lung*)

Very slender, with long neck gently curving to bulb at base and slightly flaring to neck. Thick translucent glass of a deep cobalt-blue color.

Height, 9¾ inches.

168—Imperial Coral-red Glass Bottle (*Ch'ien Lung*)

Globular body with long, gently tapering cylindrical neck, short rabbeted base. Thick, heavy, opaque glass of exceptionally brilliant color and magnificently streaked in bright shades of burnt-sienna and deep-orange. Mirror-like surface and a very exceptional example of the wonderful glass of this period. Under the foot, impressed in the glass is Imperial four-characters mark.

Height, 8½ *inches.*

169—Imperial Clear Glass Bottle (*Ch'ien Lung*)

Egg-shaped body with narrow base, graceful slender neck and flanged mouth. Clear, translucent thin glass resembling crystal. Very delicately cut and embossed with band of key-pattern and archaic symbols round body and *ju-i* head scrolls above. Under neck scepter-head band and around base, leaf pattern. Under base is embossed Imperial mark of four characters.

Height, 8½ *inches.*

170—Turquoise-green Glass Bottle (*Ch'ien Lung*)

Graceful club-shaped body, wide base, square shoulder curving to gently tapering, long neck. Thick, heavy, opaque glass in a perfectly even color of an exquisite shade of turquoise-green and of mirror-like surface. Etched in foot within a square, Yung Chêng seal-characters.

Height, 9 *inches.*

171—Purple Transparent Glass Vase (*Ch'ien Lung*)

Tapering body with rounded shoulder, wide neck and expanding rim, convex base. Heavy, clear glass of a rich bright purple and brilliant surface. Under base is etched seal-characters of reign.

Height, 10 *inches.*

172—Pair of Yellow Opaque Glass Vases (*Ch'ien Lung*)

Taper body with rounding shoulder, curving to expanding neck which has a beaded and rabbeted mouth. Opaque, soft, thick glass, color of yellow amber.

Height, 9 *inches.*

173—White Jade Carp Vase (*Ch'ien Lung*)

Boldly sculptured, openwork carving of a fish with gasping mouth amidst lotus leaves and flowers, open mouth of fish forms aperture to vase, which is hollowed out to the shape of the carp. Detailed finish, especially in conventional waves and the small tortoise near head of fish; in pure translucent jade of slightly creamy tint.

Length, 10 *inches; width,* 1¾ *inches.*

174—Important Agate Mythical Lion (*Ch'ien Lung*)

The mythical animal, with bold fierce face and finely lined conventional tail on back, is carved as if crouching, with front paw outstretched and on brocade ball, carved on stand. In translucent lustrous agate with cornelian streaks of grays, yellows and lilac and deep rich brown-red on exterior of surfaces. This is an exceptionally well carved and important work.

Length, 8 *inches.*

175—Large White Jade Mythical Animal (*Ch'ien Lung*)

Vigorously carved from translucent jade of faintly tinted gray-green. The Chinese lion is fashioned as if stalking prey and has elaborate conventional, convoluted scrolls to mane and tail; body well marked.

Length, 11 *inches.*

176—Very Rare Agate Duck and Lotus (*Ch'ien Lung*)

Boldly carved and undercut duck in a lotus pond, head turned over back and in mouth, stalks of lotus with bud, flower and seed. At side, small duckling with a fish in its mouth, feathers delicately engraved. The colors of the material vary from greenish-grays with lilac vein to rich amber, the different tones being cleverly developed and forming an exceptional carving.

Length, 10 *inches.*

177—Green-gray Jade Sage (*Ming*)

Sage is seated with hand upturned in teaching attitude. Boldly carved in an archaic style with ancient garments, hair curiously dressed in long queue, which, with the pointed beard, shows an old Egyptian influence. (Right foot and hand missing.)

Height, 9¼ *inches.*

178—Large Agate Vase and Cover (*Ch'ien Lung*)

Flat oviform shape with expanding base and mouth. Finely carved in flat relief with archaic emblematical ornament and palm-leaf band. Lion-head handles at sides with separate detached rings, ribs at base and neck delicately etched, cover of severe outline with plain knob. Material is of agate exquisitely veined with lilac, gray and yellow, and broad surfaces of lilac and golden-browns. A high class specimen of the agate work of the period.

Height, 12 *inches.*

179—Large Imperial Heavy Gray Jade Lion (*K'ang Hsi*)

Bold and vigorous carving of mythical Chinese animal crouching, head turned aside and in mouth the sacred fungus of *ju-i*-head type; tail and mane elaborately twisted and lined; carved out of very heavy, gray-speckled jade with greenish portion at one side of figure.

Length, 10 *inches.*

180—Painted Slate Table Screen (*Ch'ien Lung*)

Made of close-grained stone resembling slate and carved with great skill to form a picture of stork on a sandy spur surrounded with conventional form of waves; a stork in high relief flies amidst lines of cloud effects in which the sun is partly seen. The carving is bold, yet finely executed with considerable undercut work. Surface is colored with subdued tints of purple-slate, soft-yellows and browns and neutral-green for clouds. Framed and mounted on hard-wood stand.

Size of panel and frame, 11¼ *by* 9¼; *height,* 13¾ *inches.*

180A—Large Semi-opaque Painted Glass Vase (*Yung Chêng*)

Club shape, wide neck and expanding mouth. Translucent, semi-opaque, snow-white glass, sparsely decorated in lacquer-paint with figures and flowers. Colors of the *famille rose* class, which are seen in the most attractive manner when a light is placed within the vase.

Height, 14 *inches.*

180B—Pair of Semi-opaque Painted Glass Jars (*Yung Chêng*)

Ginger-jar shape with short wide neck. Translucent, semi-opaque, snow-white glass; decorated in lacquer-paint with scenes of court ladies. Colors of the *famille rose* class, which show brilliantly and with great effect when a light is placed within the globes.

Height, 8¾ inches.

181—Ivory Carving of Kuan-yin (*17th Century*)

The figure of the goddess of mercy, in ivory, stands on a low wood base in a calm and contemplative manner, one hand outstretched and other holding robe, an elaborate covering is on head with pearl tassels. The robe is carved in severe vertical lines with noticeably long, wide sleeves and string of pearls over one arm. The ivory is of mellow tint showing the signs of age and portions of robe have been lacquered, hair and headdress blackened.

Height, 7¾ inches.

182—Four Wood Carved Figures (*Ch'ien Lung*)

Carved with much vigor and force out of close-grained wood resembling box-wood. Each figure is dressed in semi-European clothes, tunic and knee breeches; two figures with Chinese hats. Each carries an emblem, viz. the sacred jar of nectar, deerhorn, *ling-chih* fungus and branch of tree. Features are of a quaint European type, hair is denoted by lined bunches with convoluted ends in Buddhistic manner. These carvings, from a palace in Peking, probably served as caricatures of Europeans.

Height of each figure, about 8 inches.

183—Three Wood Carvings of Buddhist Apostles (*Ch'ien Lung*)

Vigorously carved and with much detail in a close-grained wood resembling box-wood. Each figure is seated sideways on an animal, with one leg drawn up, the Buddhistic characteristic attitude, flowing robes, necklace on chest, elaborately dressed hair surmounted by a tiara, and one holds the sacred pearl or jewel. The animals are an elephant, the Chinese lion and a mythical one-horned animal with the snout of a boar and have elaborate trappings and harness. These figures were probably part of a palace shrine; a mortise is cut at back of each figure as a receptacle for written prayers.

Length of each carving, 8½ inches.

184—Wood Carving of the Buddha (*18th Century*)

Carved out of a hard close-grained wood resembling box-wood. The deity stands in a calm and majestic attitude on a low lotus-edged base, right hand at side, left holding the sacred lantern with lotus-head and *ju-i* shape base, on the forehead is a pearl, hair is represented by the convoluted bases, which, with the long-lobed ears, are always characteristics of Buddha images. On breast is inlaid a gold *swastika* emblem. The body is covered with voluminous robes, exceedingly well carved with crinkled edges, and in perfect and elaborate folds.

Height, including base, 15½ *inches.*

185—Pewter Vase and Cover (*Ming*)

Ovoid body with flanged lip and dome cover. Circular loop handles at side. Embossed with bands, palmations and key-fret patterns and lacquered to resemble an ancient bronze.

Height, 5½ *inches.*

185a—Red Lacquered Pewter Teapot (*Ch'ien Lung*)

Tapering shape from base to dome-top, loop handle at side and short spout; of pewter, lacquered on outside a rich deep *sang-de-bœuf* color. Slightly embossed, floral ornament on sides.

Height, 5¼ *inches.*

186—Lacquered Pewter Demon (*17th Century*)

Figure of a demon, of humorous aspect, with one hand erect as if in act of saluting and one foot on body of a dog-like animal and with military uniform and girdles. Painted in vermilion and black and with some gilding. Under base, seal of maker, Lun Shing.

Height, 8¾ *inches.*

187—Lacquered Bronze Figure of Kuan-yin (*Ch'ien Lung*)

Vigorously modeled bronze of the goddess of mercy standing with hands outstretched and folded. Hair is lined and covered with cowl, necklace with jewels on breast, robes elaborately flowing. Face, breast, hands and feet are painted white. Upper tunic has been covered entirely with purple and, together with the robes and headdress, have a decoration of circular medallions brilliantly illuminated in gold and colors, which are also used for diaper-border and for cloud-pattern to front of lower robe and for jewels.

Height, 10¼ *inches*

188—Lacquer Shrine with Copper Figure of a Lohan (*Ch'ien Lung*)

Shrine of wood, lacquered and ornamented with bats and floral motifs in red and gold; on the top is a gilded and finely chased metal *stupa* or finial with dragon, clouds and lotus base. Inside, the figure of a Lohan or Buddhist apostle standing erect with hands under fold of flowing robe. Figure has been lacquered with gilding on bare breast, arms and face. Robes are brown lacquer with elaborate decoration, inlaid with mother-of-pearl, of the *ch'ih-lung* dragon, conventional clouds, flowers and scrolls. A rare style of ornament on metal.

Height of shrine, 21½ *inches; height of figure,* 10¼ *inches.*

189—Red Lacquer Jewel Casket (*Ch'ien Lung*)

Rectangular, resembling form of an Imperial carriage and with four wheels; two compartments, lower one with drawer; on top of a fretted and openwork palanquin hood, tray containing five boxes; made of the famous sealing-wax red Soochow lacquer, most minutely carved with elaborate floral-arabesque designs on sides of compartments, and of classical emblems on top trays; groundwork, edges and sides are carved in different microscopical diapers and the whole workmanship is of the best, and finish, as well as quality of the lacquer, leaves nothing to be desired. The article was intended as a jewel box for palace ladies and is a rare specimen of Soochow lacquer.

Body, 10 *inches by* 8 *inches; height,* 11 *inches.*

190—Split Bamboo Bird Cage (*Ch'ien Lung*)

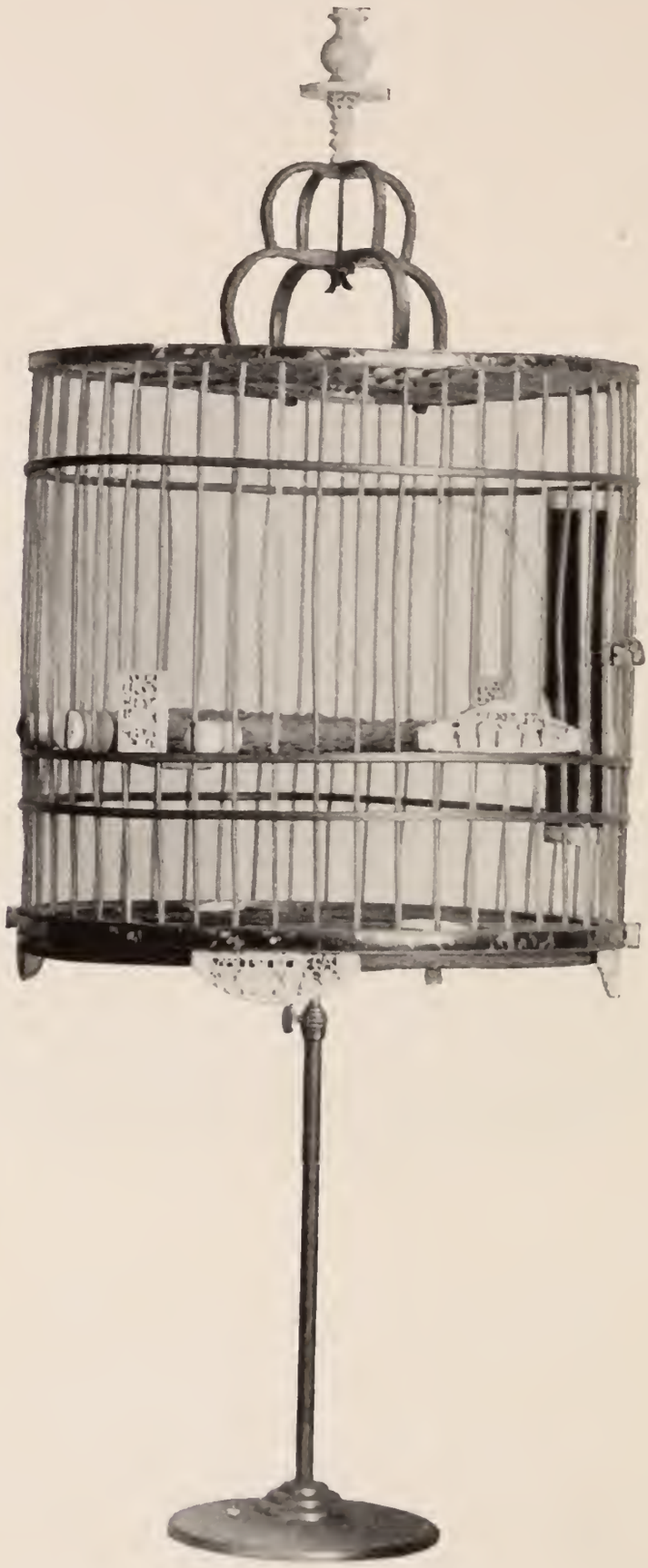
Circular form with flattened dome-top and lacquered in rich brown; the light weight of the cage is considered an important point. Mountings and ornaments are intricately carved in various floral and cloud motifs. The garniture of seed and worm boxes and perch are of delicately carved wood and horn. Metal hanger of graceful form and elaborately chased completes this charming form of artistic work.

Height, 18½ *inches; diameter,* 13 *inches.*

191—Split Bamboo Bird Cage (*Ch'ien Lung*)

Circular with flattened dome-top and lacquered black; the light weight of the cage is an important point. Mountings and ornaments to the cage are microscopically carved in ivory of varied and intricate designs, each piece being in itself a work of art. The garniture of seed and worm boxes is in horn and wood with ivory fitments; graceful, elaborately wrought and chased metal hanger surmounts the top. This rare cage of refined tone and exquisite workmanship is considered by Chinese connoisseurs to be of supreme quality.

Height, 21 *inches; diameter,* 13¾ *inches.*



192—Buffalo-horn Bird Cage (*18th Century*)

Circular with flat top. Buffalo-horn uprights and bands of bamboo, base and top, veneered with tortoise-shell. Ornaments of elaborately carved ivory, perch of native wood with ivory ends and hanger of wood and metal.

Height, 24 inches; diameter, 12 inches.

193—Pair of Peking Enamel Bowls (*Ch'ien Lung*)

Oviform with short base. Exterior: deep-blue enamel ground with conventional flowing arabesque pattern, key-fret border to rim and base in gold. Interior: turquoise-blue enamel. Base: white enamel with four seal-characters mark of reign.

Diameter, 8 *inches.*

194—Peking Enamel Flower Dish (*Ch'ien Lung*)

Shallow dish, upright oviform outline, on three feet. Enameled on copper, with light blue ground inside and mauve outside. Very elaborately decorated in many colors, with dragon motif and floral designs in intricate patterns. Base enameled white with *ling-chih* mark.

Diameter, 8¾ *inches.*

195—Peking Enamel Ruby-back Plate (*Yung Chêng*)

Segment outline with short base. Enameled on copper with ruby exterior, and inside, white ground with medallions enclosing a picture of a phœnix and peonies; around rim very elaborate design of flowers, birds and butterflies all in the brilliant *famille rose* colors. Base is white with double-gourd and vine mark. This important plate equals, in enamels, the ruby-back egg-shell plates in porcelain.

Diameter, 8¼ *inches.*

196—Peking Enamel Six-foil Shape Dish (*Ch'ien Lung*)

Segment outline with three feet. Enameled on copper in exquisite colors of the *famille rose* class; center of dish represents a picture of a prince with figures by mountain stream and finely painted. Around rim inside, elaborate border of bat motif and floral arabesques on mauve ground. Exterior and base, turquoise-blue ground with floral designs delicately painted in black and gold.

Width, 10½ *inches.*

197—Large Peking Enamel Tripod Incense-burner (*Ch'ien Lung*)

Bulb-shape body on three legs, stepped neck and flange mouth with two handles, oviform cover, pierced at top with openwork knob. Brilliantly enameled on copper; groundwork of "fish-spawn" bronze with very elaborate and delicate ornamentation of arabesque foliage and flowers in vivid colors resembling *mille-fleur* decoration. Minutely finished

and designed border of different ribbon and scroll motifs around neck, bold archaic and penciled square-shape palm pattern on shoulder of body. The design and execution of this vessel is of the most minute and exquisite work, and brilliant coloring. Interior, enameled green, and under base in white square, the seal-characters of the reign.

Height, 17 *inches.*

198—Pewter Imitation-cloisonné Altar Set (*Ch'ien Lung*)

Consisting of three pieces; incense-burner and two candlesticks of heavy pewter, painted in imitation of Ming cloisonné with gilded portions, and blue ground for floral and arabesque ornament, lined with gold, red, yellow, green and blue colors. The incense-burner is quadrangular shape, segmental body on lion-head curved feet, serrated ribs and angular rim handles. Cover has *ju-i* head ornamental knob. Candlesticks, square shape, have each, massive base, band and wide grease-holder with angular serrated ribs, imitation candle and flame in wood, lacquered with bats in gold. Special wood stands are lacquered rich-brown with gold scroll and key patterns.

Complete height of candlesticks, 24¼ *inches; height of censer and stand,* 13¼ *inches.*

CHINESE PAINTINGS ON GLASS

The pictures are of Ch'ien Lung period. The painting is done on the underside of the glass and sometimes the back is silvered to make mirrors; this form, called "mirror painting," is rare and esteemed by Chinese connoisseurs. Many of the pictures of this period show the influence of European Art. The sizes given are sight lines, and pictures have hardwood frames.

PAINTING ON GLASS

199—Ornaments and Flowers

Painting in Chinese style. Beaker filled with flowers, stand with bowl containing fruit, jade elephant bearing vase (which has a clock face), filled with flowers. Subdued and rich coloring, painted frame and aubergine purple background.

Length, 19½ *inches; height,* 13½ *inches.*

MIRROR-PAINTING ON GLASS

200—Pheasants

Purely Chinese style. Cock and hen pheasant on ground near magnolia tree in flower, and peonies in bloom; mirror background. Bright colors and finely painted.

Height, 17¾ *inches; width,* 13¾ *inches.*

PAINTING ON GLASS

201—Lady Reading

Young woman, blue dress with red sleeves, seated by a brown lacquer table, reading a book. Smoothly dressed black hair. Background deep blue.

Height, 8¾ *inches; width,* 6¾ *inches.*

PAIR OF PAINTINGS ON GLASS

202—Birds and Flowers

Purely Chinese style. Cock and hen argus pheasant near peony and flowers in one picture; crane and birds with flowers, in the other. Delicately outlined in gold and finely painted mostly in rich-blues and golden-browns on a jet-black background. *Length,* 19 *inches; height,* 13 *inches.*

PAINTING ON GLASS

203—River Scene

Probably reproduction of a classical landscape with central feature of river and boats; through trees are seen temple building; distant hills complete the picture. Soft shaded colors giving impression of an attempt at copying European style of oil painting.

Height, 25½ *inches; width,* 11½ *inches.*

PAINTING ON GLASS

204—Fairy and Stork

Full-length picture of the mythical lady bearing the sacred vase of nectar. Flowing robes, as if in a breeze, elaborately decorated with ornamental medallions and floral arabesques; on shoulder, a fur cape; hair dressed in ancient style with enamel ornaments. At back stands a stork with one leg outstretched and sacred fungus in mouth. In soft subdued tones of red, grays and browns with touches of bright colors; borders of robe and sleeves with patterns in gold.

Height, 19½ *inches; width,* 13½ *inches.*

(*Illustrated*)

IMPERIAL MIRROR-PAINTING ON GLASS

205—Chinese Anemone

Purely Chinese style. Chinese anemone flowers in white and red, with green leaves painted with great delicacy and feeling. A lute-shape frame is veneered with tortoise-shell and has ivory-colored turquoise-green border; background formed by the mirror. From an Imperial palace.

Height, 16 *inches; width,* 14 *inches.*

No. 204

PAINTING ON GLASS

206—Landscape

A Chinese copy of a landscape of the early English school. Scene of a river with bridge, boats, houses and figures. Chinese influence can be noted in the style of houses, the approach to bridge and the isolated arch to villa. Mountain distance, sky and trees in foreground well painted and picture has a bright, yet subdued, effect quite unlike the purely Chinese style.

Length, 25½ inches; height, 17½ inches.

PAINTING ON GLASS

207—Moonlit Landscape

Picture of a winding river with a European boat and a mandarin junk; a waterfall descends from lofty mountain side and swirls in winding course to river. Two European figures are introduced and other features. A moon sheds a pale light on the scene which is painted in neutral tints of grays and greens and bright touches of color on boats. A Chinese version of European style of painting.

Length, 26 *inches; height,* 17½ *inches.*

PAINTING ON GLASS

208—Portrait of a Young Lady

A young lady in pale-blue outer garment embroidered with bats (symbol of happiness), and inner tunic of black; in hand a spray of ground orchids. Face with pleasing expression, hair at sides adorned with elaborate rose and blue enamel ornaments and pearls. Background, a neutral tinted green.

Height, 22½ inches; width, 17 inches.

PAINTING ON GLASS

209—Quail and Flowers

Purely Chinese style. Two quails standing and one flying by rocks, bamboo and flowers. Bright blue, brown, red and white colors on a deep black background.

Length, 24 inches; height, 18½ inches.

PAINTING ON GLASS

210—Port with Consular Buildings

River with Chinese craft sailing and at anchor. Rows of European official and mercantile buildings with tall flagstaffs and flags of various nations. Hill at back and at side, and a Chinese fort. Bright, pure colors and probably representing Canton in the Tao Kwang period.

Length, 31¾ *inches; height,* 24¾ *inches.*

IMPERIAL MIRROR-PAINTING ON GLASS

211—Boys Playing by the Lake

Purely Chinese style. Group of boys playing by lake, with trees and rock on shore, distant hills, and tower, charmingly painted in bright colors of *famille rose* class of the period; effect of lake and sky formed by the mirror. From an Imperial palace.

Length, 24¼ *inches; width,* 13 *inches.*

IMPERIAL MIRROR-PAINTING ON GLASS

212—Camellia Tree and Thrushes

Pure Chinese style. Camellia tree laden with blossom, a thrush is perched on branch, and another flying. Foreground of rock, cockscomb and other flowers; background formed by mirror, which has beveled edges. Exceptionally fine painting and from an Imperial palace.

Height, 35½ *inches; width,* 20¼ *inches.*

PAINTING ON GLASS

213—River Port in China with European Ships of War

Landscape showing creeks and river, probably representing Whampoa, near Canton. Numerous warships of various nations lie at anchor and are elaborately finished. The well painted sky, pleasing background of hills and bright shades of color give a pictorial effect not often attained in this class of work.

Length, 31¾ *inches; height,* 24¾ *inches.*

PAIR OF PAINTINGS ON GLASS

214—Domestic Scenes

Ladies and children with interior and exterior views of apartments, foreground with flowers and background with trees. Elaborate patterns of dresses minutely painted, delicate detail in flowers, and ornaments of rooms. Vivid bright colors.

Length, 19½ *inches; height,* 13½ *inches.*

(*Illustrated*)

EMBROIDERY ON SILK-BROCADE PICTURE

215—Birds

Birds near flowering tree and emblems. Embroidered in seed-stitch of originally white and shades of blue on brocaded silk, mellowed by age to a soft golden color. Narrow silk-brocade border. (Ch'ien Lung period.)

Length, 23 *inches; height,* 14¼ *inches.*

EMBROIDERY ON SILK-BROCADE PICTURE

216—Boys at Play

Figure subject with boys and lichee tree, representing an old Chinese legend of emulation. Embroidered in seed-stitch of originally white and shades of blue on brocaded silk, mellowed by age to a soft golden tone. Narrow silk-brocade border. (Ch'ien Lung period.)

Length, 23 *inches; height,* 14¼ *inches.*

217—Table Screen (*Ming*)

Oblong panel, dark brown lacquer ground with raised and appliqué work in mother-of-pearl and soapstone; subject, one side a boy washing a horse in stream, other side an ancient prunus tree in bloom. Frame of wood lacquered with dusting or small mosaic of mother-of-pearl. An interesting and rare work of this age and the forerunner of the numerous similarly decorated screens made in the Ch'ien Lung period.

Height and width, 23 *inches.*

No. 214

218—Picture Screen (*K'ang Hsi*)

Oblong panel, olive-green lacquered ground with mother-of-pearl inlay forming a picture-landscape of mandarin procession by river with sage fishing. The pieces of pearl are chased and engraved and design is well balanced and effective. Frame is black lacquered with dusting and mosaic of small pieces of mother-of-pearl.

Height, 29 inches; width, 25½ inches.

219—Picture Screen (*Ming*)

Oblong and enclosed in paneled frame. Black lacquered ground with exceptionally minute inlay of mother-of-pearl in shaped pieces and in thin lines with cloisonné effect. Each side of panel has an elaborate picture entirely formed by the intricate inlaid work, one side depicting a military tournament in palace courtyard; other side, a landscape with the Imperial court offering sacrifice to the sacred phœnix which is seen hovering above. Frame is divided into oblong panels each with a reserve in which is a picture of a floral or animal subject and background is covered with a variety of minute and accurately made diaper patterns; all in mother-of-pearl inlay. The wealth of work in this rare and attractive screen is astonishing.

Height and width, 30 inches.

SECOND AFTERNOON'S SALE

TUESDAY, JANUARY 18, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

BLUE AND WHITE PORCELAINS

No. 221

No. 223

No. 222

220—Soft-paste Blue and White Vase (*K'ang Hsi*)

Spherical body, slender neck with long bulbous mouth and tubular top, deep base and slightly expanding. Soft-paste porcelain. Decoration, delicately painted in shades of cobalt-blue on pure white ground, a sage resting by rock and leafless tree, bat hovering near. Covered all over and under the deep base, with extra-brilliant, clear glaze faintly crackled.

Height, 5 inches.

221—Soft-paste Blue and White Bottle (*K'ang Hsi*)

Mallet-shape bottle with receding base and slender cylindrical neck. Soft-paste porcelain. Body decorated in bright cobalt-blue on white, with center chrysanthemum flowers and arabesques of leaves, of a peculiar thick design; at shoulder, scroll-ring, band of archaic pattern and long, pointed banana leaves above; the whole surface, and under base, covered with a thick and brilliant glaze of "orange-peel" surface faintly crackled.

Height, 5 inches.

222—Blue and White Vase (*K'ang Hsi*)

Oviform body, wide long neck with expanding mouth. Hard, white, translucent porcelain. Decoration, in cobalt-blue on pure white, all over body and part of neck of chrysanthemum flowers with filling of flowing arabesque of floral design. Scroll-pattern with palm leaf band, exceptionally well drawn, side of each leaf overlaying other, delicate scroll band under rim. Outside and inside neck covered with brilliant thin transparent glaze. Under glazed base are the characters of Chia Ching reign.

Height, 5 inches.

(*Illustrated*)

223—Blue and White Bowl (*K'ang Hsi*)

Flat ovoid shape with wide mouth finished with a beaded rim. Hard white translucent porcelain. Decoration, in cobalt-blue on pure white, chrysanthemum flowers with elaborate arabesque leaf-motif pattern, and lined border at rim with reserve of six characters of the Chêng Tê reign. Covered with transparent glaze of extra brilliancy. Under base, glazed white with leaf mark within double circle.

Height, 3¼ inches.

(*Illustrated*)

224—Miniature Blue and White Beaker (*K'ang Hsi*)

Hard white porcelain. Typical beaker-shape with band, expanding base and trumpet-shape mouth. Decoration, in cobalt-blue on white, chrysanthemum flowers with filling of arabesque leaf-motif pattern; at base and under rim, cloud-scroll bands. Under glaze at base are the Ming six-characters mark.

Height, 5 inches.

225—Soft-paste Blue and White Bottle (*Yung Chêng*)

Elegant pear-shape bottle with long slender neck and low base. Soft-paste porcelain. Decoration, in lines and marks of pale cobalt-blue on white, figures by rock and water with phœnix hovering. Delicate Greek-fret pattern at mouth. Covered with brilliant clear glaze, faintly crackled. Under glaze of base are the characters, in blue, of the reign.

Height, 6 inches.

226—Soft-paste Blue and White Box (*Yung Chêng*)

Shallow rounded form, top of cover slightly flattened, low expanding base. Soft-paste porcelain. Decoration, in cobalt of indigo tinge, on top of cover, a bold five-claw full-faced dragon with the sphere or jewel and cloud-scrolls, around base, conventional pattern. Washes of color and darker lines used to accentuate pattern. Body has a brownish stain especially inside of box and cover, and all is coated with a brilliant, clear, finely crackled glaze. *Diameter, 3¼ inches.*

227—Large Soft-paste Blue and White Box with Cover (*K'ang Hsi*)

Plain round box with flat base slightly recessed, and flat top. Soft-paste porcelain, decorated, in perfect shades of cobalt-blue on pure white, with landscape exceedingly well painted. On the cover is a picture of a mountain view with water, trees and figures; around sides run country subjects, pleasing note made by flocks of tiny birds. Covered inside and out, and under base, with a clear, limpid and brilliant glaze, faintly crackled. Under glaze at base are the characters, *Ta-ming-ch'êng-hua-nien-chih.*

Diameter, 5½ inches; height, 3 inches.

228—Soft-paste Blue and White Vase (*K'ang Hsi*)

Oviform with rounding shoulder, very short neck, and tapering to foot. Soft-paste, which is however a dense hard porcelain, only slightly softer than the ordinary porcelain of the period. Decoration, in cobalt-blue with indigo-tinge on creamy-white, one side only of vase, rocks and willow, under which are two fishermen, painted in delicate lines with sparse thin washes of the color. Coated with the brilliant, soft-looking glaze of this class and wonderfully crackled with marble effect in light-brown lines; crackled glaze carried in interior of mouth and under base. *Height, 7¼ inches.*

No. 230

No. 229

No. 231

229—Blue and White Bottle-shape Vase (*K'ang Hsi*)

Globular body with long slender neck and bulbous lip. Hard white porcelain with a brilliant glaze; decoration, all over in rich cobalt-blue, of the conventional "tiger-lily" pattern. Exposed paste at rim of base shows the fine white material tinged with brown from heat of furnace and under the glaze of base, are the characters, *Ta-ming-ch'êng-hua-nien-chih.*

Height, 8½ *inches.*

230—Blue and White Baluster-form Vase (*K'ang Hsi*)

Graceful ovoid body with gently receding curves to base and short thick neck with expanding mouth. Pure white porcelain with a brilliant mirror-like glaze. Decoration, in deep cobalt-blue on white, flowing design of leaves and flowers and gadroon-border at base; in lighter blue, scroll and hatched-lined borders. Base, and inside mouth, glazed white.

Height, 8 *inches.*

231—Blue and White Baluster-form Vase (*K'ang Hsi*)

Graceful ovoid body, short neck with expanding mouth. Pure white porcelain with a brilliant mirror-like glaze. Decoration, in deep cobalt-blue on white, bold and profusely flowing design of leaves and flowers and convoluted gadroon-border at base. Scroll and hatched-line bands in lighter shade of blue at neck and shoulder. Base, and inside mouth, glazed white.

Height, 8 *inches.*

232—Blue and White Club-shape Vase (*K'ang Hsi*)

Typical shape with wide flanged lip. Hard white porcelain, covered with brilliant pure-white glaze, and decorated in bright cobalt-blue of indigo shade, with rockery, grasses and flowers; blossoms in white are bordered with a "halo" or background of blue, an effect known as "moonlit magnolia." Fret and line bands around neck and shoulder, inside of vase and base glazed white.

Height, 8¼ *inches.*

233—Blue and White and Peach-bloom Bottle (*K'ang Hsi*)

Double-gourd shape of graceful outline, slightly expanding and beaded mouth. Hard white porcelain. Exquisitely drawn sprays of bamboo, flowering grasses, lotus and peony, bird and tiny insects adorn the body. The decoration on the pure white body is mainly in lovely cobalt-blue; sparsely introduced with charming effect are lines of lotus, sprays, etc. in *yu-li-hung,* or "red inside glaze," one of the delicate and elusive peach-bloom tints. The whole covered with brilliant limpid glaze. Under base in blue is the artemisia-leaf mark.

234—Blue and White Wine Kettle (*Ch'ien Lung*)

Article for heating wine, it consists of a dish pierced with holes, resting thereon, a kettle of plain shape with dome-top, handle, spout and cover; inside of kettle is a hollow, conical tube so that heat of charcoal can be conveyed to the liquor in kettle. Hard white porcelain, covered, outside and inside of lower dish and kettle, excepting tube and under base, with a bright clear white glaze, over which is the decoration of thick pure cobalt-blue enamel, approaching Mohammedan color. Floral patterns, in flowing arabesques and petals, cover the vessels, with scepter-head band at mouth and lotus-leaf pattern at base. Thin red lines at base of kettle and dish, and in outline the gold characters, *Shou.* A rare article and in perfect preservation.

Height, 6¾ *inches.*

235—Blue and White Beaker (*K'ang Hsi*)

Slightly-spreading base and trumpet-shaped mouth. Fine white porcelain with brilliant liquid glaze. Decoration, in deep cobalt-blue of an indigo tone, consists in center, between two scroll-bands, of sprays of flowers; on neck, of prunus trees springing from landscape and birds; on base, of asters and plants. Base glazed white and shows characteristic pin-hole surface.

Height, 10½ *inches.*

236—Soft-paste Blue and White Vase (*Yung Chêng*)

Unusual shape, globular body with wide neck and slightly expanding mouth, deep bulbous base. Soft-paste porcelain, exceptionally thin and light. Decoration, in shades of finest cobalt-blue on brownish-white ground, is on one side only and is probably from a well-known picture of a landscape: mountains rising from a sylvan scene. The painting is produced mostly by fine lines rather than by graded washes and every stroke tells and is the work of a skilful artist. Inside and outside covered with a brilliant clear glaze, minutely and evenly crackled with mosaic effect.

Height, 10 *inches.*

237—Blue and White Ginger-jar (*K'ang Hsi*)

Typical ovoid form. Hard white porcelain. Body is of white with two large outlined panels. Decoration, in the pure cobalt-blue of the period, in one, of a landscape, in other, of household articles and emblems. Whole surface covered with limpid and lustrous glaze. Under base, glazed white with the characteristic pin-holes on surface.

Height, 8¾ *inches.*

238—Blue and White Ginger-jar and Cover (*K'ang Hsi*)

Typical ovoid form with original cover. Clear hard porcelain; body has three cusped reserves, pure white decorated in blue, with archaic birds and emblems, space between reserves filled with bunches of petals of the spring prunus blossoms (commonly known as hawthorn pattern) falling on the cracked-ice effect, given by lines on the cobalt-blue ground. Whole surface covered with high-luster glaze. Under base is glazed and shows the characteristic pin-holes on surface.

Height, 9½ *inches.*

239—Pair of Miniature Celadon Blue and Brown Bottles (*K'ang Hsi*)

Graceful ovoid body gently receding to long slender neck, short expanding base. Dense white porcelain. Body is very pale celadon color; round center, band of a metallic luster of golden-brown; round neck, single banana leaves in deep-blue on a body of white; all coated with a brilliant, liquid glaze.

Height, 5 *inches.*

240—Tall Blue and White Club-shape Vase (*K'ang Hsi*)

No. 240

Cylindrical body with decided shoulder, flanged lip to neck. Hard white porcelain. Decoration, in brilliant cobalt-blue on pure thick white, "like well-set curds," an elaborate landscape of towering rocks and mountains by water, with figures, boats, trees, buildings and clouds; a bold, sharp effect is given by employment of broad washes of contrasting shades of blue. Around neck are bands of scepter-head, scroll and Greek-fret patterns. All covered with brilliant clear glaze. On shoulder is etched name of a former owner, Liang Tsai Chun. An exceptionally large piece in perfect condition.

Height, 30¼ *inches.*

241—Large Blue and White Jar with Cover (*K'ang Hsi*)

Ovoid body, slowly contracting in curves to slightly expanding base, short large neck with bat-shape cover, surmounted by well-modeled lion in biscuit. Hard white porcelain. Decoration, in pure cobalt-blue on white ground, consists of rows of fan-shaped reserves wherein are depicted separately the flowering prunus, basket of flowers, group of vases, books, etc.; between panels, are diaper patterns of various designs. On shoulder are small circular reserves containing symbolical emblems; on edge of cover, rim and shoulder of neck, bands of diagonal hatched-lines, and round neck, chrysanthemum flowers and scrolls in white with blue ground. Covered, inside and out, with the brilliant limpid glaze which bears the slightly-green tint sometimes characteristic of the period. Base is unglazed and lion-top in biscuit.

Height, 31¼ *inches.*

DECORATED PORCELAINS

242—Magenta Over White Bowl (*Early Yung Chêng*)

Shallow bowl, ovoid outline with rim incurving. Hard, white thin porcelain. Covered all over, except for the ground rim of base, with pure white, brilliant glaze on which, in a ruby-tinted magenta enamel of unusual color, is the decoration of two writhing dragons bearing the sacred fungus. Around rim, scepter-head, and around base, lotus-leaf patterns in same colored enamel.

Diameter, 4¾ inches.

243—Miniature Soft-paste Famille Rose Jar (*Ch'ien Lung*)

Pear-shape, full neck and mouth with elephant-head handles. Soft-paste porcelain. Decoration is of deer in a park with rocks and trees, finely lined and drawn in miniature style with the bright enamels of the *famille rose* class, in varying shades and washes. Patterns, in blue, lined with gold round neck and base. Inside base with green glaze, and under base, seal-characters in red of the reign.

No. 243

244—Famille Verte Writer's Set (*Early K'ang Hsi*)

Four delicately modeled objects used by writers, consisting of water-holder in form of a rat, in aubergine, with sprays of vine one side; ink-holder with curving rocks and small receptacle, in black, with small rat, in aubergine; brush-dish in shape of a leaf, in green, with a small rat, in aubergine; water-bowl in shape of a peach, in golden-yellow, rim with leaves, in green, and small yellow buds and bearing a duck, in aubergine, with green wings. All objects are covered with liquid clear glaze except flat bases of holders for water and ink. A rare and complete set of this early period.

Lengths, from 3¼ to 4 inches.

245—Rare Famille Verte Box (*Ming*)

No. 245

Heavy white porcelain; square shape and outlines just raised on fillets at corners and with cover. Decoration of flowers, fruit and leaves on top and four sides, body is white with yellow, aubergine and green for floral ornament, around edge of cover, flowing lines in dark-brown on a delicate light-yellow.

4 inches square; height, 2½ inches.

246—Famille Verte Figure and Water-pot (*Early K'ang Hsi*)

The water-bowl is in shape of a peach and reclining against it is the figure of a bearded man in voluminous robes and asleep. Probably intended for the immortal who stole sacred peaches and attained a longevity of 9000 years. Covered with the brilliant clear enamels of the *famille verte*, three-color class, green predominates in leaves of peach and in robes which are ornamented with storks and flower medallions, in aubergine and white, scroll pattern of dress outlined in dark-brown, hair and beard are lustrous metallic black and face dull-white. Base and edges of the sleeves of robe are unglazed showing the fine paste.

Length, 7 inches.

247—Rare Famille Verte Figure and Bowl (*Ming*)

Sleeping bearded sage leaning against a water-bowl in shape of a peach. Hard white, translucent porcelain, enameled with the *famille verte* three colors, robe of green with coral-red medallions containing prunus blossom and similar on water bowl, which is aubergine, sparse yellow on base of bowl and flower. Dense black on hair and boots, covered with thin iridescent glaze; paste exposed in base. A rare specimen of a *famille verte* figure of the period of Hsüan Tê (A.D. 1426-1435).

Height, 5½ inches.

248—Rare Imperial Birthday Plate (*K'ang Hsi*)

Hard translucent, semi-eggshell porcelain covered all over with a brilliant, pure white glaze. The flat of plate is etched with five-claw dragons and cloud effects, and round rim with lotus flowers. This decoration is so delicately done that it must be closely examined. Round rim, within etched lines, is the rare border formed of bats side-by-side and in a bright burnt-sienna red in two shades. In center, in low relief, are the characters for longevity and happiness. Under glaze of base are the reign characters in blue within double circle. This plate was made for the Emperor K'ang Hsi's 60th birthday.

Diameter, 10 *inches.*

249—Café-au-lait Decorated Deep Bowl (*K'ang Hsi*)

Deep ovoid section with expanding rim and straight base. Thin hard white porcelain, covered with brilliant luminous *café-au-lait* colored glaze—surrounding exterior, is decoration of the *Po-ku* or "Hundred Antiques" representing vases of different sizes and shapes with coral and fungus, writer's utensils, censers, books, handscrolls, *ju-i* scepter, fan and symbolical ornaments, all in brilliant enamels of the *famille verte* class, aubergine, yellow, green and red but no blue. A few objects, similarly decorated, at base of interior of bowl. Under base, glazed white with two large circles and potter's mark in blue.

Diameter, 8 *inches.*

250—Rare Famille Verte Spill-holder (*K'ang Hsi*)

In circular open work formed of bamboo stalks with fungus, prunus blossom and leaves intertwined. Hard porcelain, coated with brilliantly glazed enamels, yellow for fungus and trunk of tree, green leaves, aubergine bamboo stalks and white blossom. Under base in circles, an elaborately embossed chrysanthemum flower.

Height, 5 *inches.*

251—Famille Verte Biberon-shape Vase (*K'ang Hsi*)

Graceful biberon form with beaded rim to mouth. Hard white porcelain; brilliant enamels of the *famille verte* class on the pure white and coral-red underglaze. Body is surrounded with two *ch'ih lung*, a smooth, hornless reptile of eel-like form with fierce beard and bifurcated tail, one in aubergine, and other in yellow and green colors; surrounding the mythical monsters are conventional clouds in coral-red and enamels of aubergine and green. Brocade pattern with chrysanthemum medallions and V-shaped hatched pattern (in coral-red) around shoulder, vertical bars around base in green and aubergine enamels.

Height, 7¼ inches.

252—Famille Verte Bottle (*K'ang Hsi*)

Oviform body with short thick neck and stout base. Hard white porcelain; on body, incised and in low relief, archaic pattern of bold flowers with leaves. Under mouth, three palm leaves with scepter-head pattern band. Except for white used in flower and large leaves, aubergine for stalk and flowers, yellow for arabesque leaves and scepter pattern, the vase is a brilliant vivid green and all in the *famille verte* enamels. Inside and base, white glaze and under glaze in base is faintly impressed the leaf emblem. (Neck is slightly cut and smoothed down.)

Height, 7½ inches.

253—Rare Soft-paste Famille Rose Vase (*Yung Chêng*)

Full ovoid body on a deep, slightly expanding foot, sloping shoulder incurving to wide neck with expanding flanged lip. Hard thin white porcelain, soft-paste. Covered with soft and brilliant pure-white glaze faintly crackled and decorated in the delicate enamel colors of the *famille rose* class, in varying shades and strengths of rose, green, blue (no yellow). The decoration consists of flowing scrolls around body with flowers, the stamen being represented by medallion in red, with the *Shou* (longevity) character in gold. Around shoulder an arabesque of flowers and leaves which are shaded in black, an unusual treatment; above is palm-leaf pattern and under neck a fungus-motif band. Around base, crested-wave pattern. It is impossible to detail the variations and shadings of the different colors which give an exceptional charm to this rare vase.

Height, 10½ inches.

254—Orange-peel Famille Rose Spill-holder (*Ch'ien Lung*)

Simple cylinder, base slightly recessed; exterior and interior, covered with soft white glaze of orange-peel surface. Decoration, in the delicate bright enamels of the *famille rose* class, represents a sage receiving wine from a boy attendant, foreground of grass, background of rock, trees, fence and a figure with hands outstretched towards a flying stork. Delicately drawn with fine lines and broad washes in shades of rose-pink and coral, green, blue and yellow.

Height, 7¼ inches.

255—Famille Rose Porcelain Plaque (*Ch'ien Lung*)

Hard white porcelain panel, covered with white glaze and painted with *famille rose* enamels. Decoration represents a Chinese version of three European figures in knee breeches, coats and ample robes, one being an attendant holding, in a native pavilion, an umbrella over the Principal, who is viewing a table (also of quasi-European design) laden with a jar bearing coral branches and dish with fruit, garden seat and vessel on ground and a European dog leaping to attendant. A quaintly drawn picture and in coral-red, olive-green, blue-purple and colors of the *famille rose* class. Frame and stand with fret-panels, side supports are in ivory and of conventional Chinese pattern.

Height over all, 14¼ inches.

256—Peach-bloom Red and White Vase (*Yung Chêng*)

Elliptical section with rounded ends, ovoid outline body, wide neck with two flat bands; on body and flat bands are four ribs, on side of neck, two tubular handles. Hard white porcelain. Decoration, on white ground, floral patterns of leaves and flowers delicately painted with lines, not washes, in the red *lang-yao* material and called by Père d'Entrecolles, *yu-li-hung*, "red in the glaze," giving a color which resembles "ashes of roses" and portions of the best peach-bloom shades. All covered, inside and out, with a brilliant mirror-like glaze with a very faint tinge of green.

Height, 12 inches.

257—Celadon and Blue Figure of Immortal (*Yung Chêng*)

Cleverly modeled figure of one of the Taoist Immortals with delicate finish in the smiling face and open mouth, showing tiny teeth, around shoulder he carries branch of peach tree with leaves and a single fruit. Hard porcelain; hand, head, branch, feet and base are of biscuit. Hair and trousers are of pure white, undergarment of indigo-blue in varying shades, apron tied round body of light-celadon tint; the colors and white covered with a brilliant clear glaze. An attractive and well finished figure.

Height, 10½ *inches.*

258—Rare Famille Verte Figure of Shou Lao (*Early Ming*)

The Taoist god of Longevity is seated on rocky throne bearing in right hand a staff, the modeling is vigorous and undercut. Hard dense porcelain and covered with the brilliant colors and glazes of the *famille verte* class. Robe is a wash of red over white and has an elaborate pattern of cloud and fire emblems, with large medallions in front and back enclosing a design of rock, sea and bats, in blue, red, yellow and green. Collar in green, lappet in white and red of diaper patterns, around robe is a deeper border, delicately lined. Head in white with the large protuberant forehead shaded in red and a full beard in cobalt-blue with lines in deeper shade. Rocks are in broad masses of green, red, yellow and blue. An exceptional and rare figure of the period of Chêng Tê (A.D. 1506-1521).

Height, 13¼ *inches.*

Shown at the Exhibition of Chinese Art held in Shanghai, November, 1908.

259—Famille Verte Dai-mu on Toad (*Ming*)

Figure of the Buddhist Apostle with hands folded under robes and flowing covering on head, standing with bare feet on an enormous three-legged spotted toad. The modeling of this exceptional piece is sculptural in boldness yet dlicate in detail; features of the holy man are perfect; edges of robes are incised. The monster toad is vigorously shaped with staring eyes and mouth open at sides. The figure is separately fixed by a copper plate to back of toad. Covered with the brilliant enamels of the *famille verte* class, green being used for body of toad, except under mouth, which is white, and head covering of saint; blue for robes of an unusually large area and originally under a thin green glaze so now showing a subdued soft color, aubergine only used for face and feet. (Body of figure has been repaired.)

Length, 9 inches; height, 12½ inches.

260—Large Famille Verte Figure of Kuan-yin (*Ming*)

Boldly modeled figure of the goddess of mercy seated with right hand resting on knee and bearing in left hand the *ju-i* head scepter. Very heavy, dense porcellanous ware and covered with *famille verte* brilliant enamels which show iridescence, a rare characteristic of these glazes. Three colors only; green for upper robe and head covering, yellow for lower robe and hair, and aubergine for a cape on shoulders and the scepter; face, breast and elaborate necklace, hands and feet are white. Back of statue is unglazed and has a slot for depositing prayer-scrolls. (The figure is repaired in body and hands.)

Height, 18½ *inches.*

261—Rare Tall Famille Verte Square Vase (*K'ang Hsi*)

Square body tapering slightly to base with short cylindrical neck and expanding mouth. Hard white porcelain. On each side of body are reserves in white, fan-leaf and square shapes, decorated with alternately animal and floral designs, outline of which is traced in red-brown, and enameled principally in shades of green, aubergine and blue with sparse red. On neck similar reserves with floral designs. Between the panels or reserves is the base of green, covered with diaper of small circles, with dot inside, known as "fish roe" pattern and traced in brown, on the diaper, arabesques of floral patterns and flowers and leaves trailing over the reserves. The enamels are the transparent luminous production of this period; this example has an unusual quantity of the fine pure over-glaze blue distinctive of the reign, and the drawing and design are of great vigor. In center of base is square recessed panel, glazed white, with the artemisia leaf, emblem of good omen, in blue. The neck is of a later date.

Height, 19¼ *inches.*

Shown at the Exhibition of Chinese Art held in Shanghai, November, 1908.

262—Famille Verte Dish (*K'ang Hsi*)

Ovoid outline with beaded rim and short base. Hard porcellanous ware, covered with brilliant white glaze of the slightly green tint and pitted surface characteristic of this period. Decorated with lotus flowers in blue, red and aubergine, stalks and leaves in green; floral sprays around exterior of dish. Under base, which has a deep unglazed rabbet, mark of a lozenge or picture, *hua.*

Diameter, 13½ *inches.*

263—Famille Verte Shallow Dish (*K'ang Hsi*)

Ovoid outline and short base. Hard white porcelain. Covered all over with thick lustrous pure-white glaze of slightly irregular surface and characteristic of the period. Decoration is bold and effective yet finished with care and consists of sprays of tree-peonies and butterfly in the vivid *famille verte* enamels. Around edge, a band of "frog's spawn" in green with flowers and leaves, and white reserves filled with branches of flowering trees and shrubs. The reds are of a particularly fine, deep coral color and fixed in first glaze and before enamels, which have a fascinating iridescence, are fired. A brilliant well-finished piece.

Diameter, 14¼ *inches.*

264—Famille Verte Dish (*K'ang Hsi*)

Ovoid outline with beaded rim and short base. Hard porcellanous ware, covered with brilliant greenish-white glaze. Decorated with fish in red, yellow, green and aubergine colors, and surrounded by floral symbols in shades of green with sparsely used red and aubergine. Under base, which has a deep unglazed rabbet, mark of artemisia leaf, "a fragrant plant of good omen."

Diameter, 13½ *inches.*

265—Famille Rose Vase (*Yung Chêng*)

Long cylindrical body tapering to base, short shoulders with curved wide neck and expanding rim. Covered with soft brilliant white glaze and elaborately decorated with the fine delicate *famille rose* enamels. The decoration of body are branches of peach trees bearing three enormous peaches in shades of rose-pink varying from pale to deepest rose-reds and the skilful use of blends of washes of green give an impression of the bloom of the fruit. Tree stalks are in aubergine with leaves in green and blue, and flowers in shades of pink and coral red, the background to the painting is entirely filled in with exceedingly regular small circles, with dot inside, known as "fish roe." At shoulder an elaborate diaper pattern in green, yellow and aubergine with single peony flowers in shade of coral-red and a band of conventional peaches alternately in rose-pink, green and yellow. Around neck are panels, filled in with palm leaf, and diaper, labels between panels, deep-black with lozenge. Around base, conventional gadroon pattern in red and blue on yellow ground. All in brilliant colors.

Height, 17¾ *inches.*

SINGLE COLOR SPECIMENS

266—Famille Verte Plate (*K'ang Hsi*)

Ovoid outline with short wide base. Hard white porcelain, covered all over with the characteristic white, thick glaze of the period and bearing a decoration of a fierce full-faced dragon with serpentine twistings of body among the fire emblems and bearing the sacred orb in one claw. Figure and surroundings in the vivid and iridescent enamels of the *famille verte* class. Under glaze of base, in double circles, is the leaf symbol in blue.

Diameter, 14 *inches.*

267—Large Famille Verte Birthday Plate (*K'ang Hsi*)

Hard white porcelain, exceptionally thin, and covered with an even lustrous white glaze. Decoration in the *famille verte* enamels inside dish. Goddess carrying a *ju-i* head scepter and attendant with scrolls and deer harnessed to a cart containing a huge jar with lotus. Around outside of dish, in dark red-brown lines, are the hundred different characters of *Shou* (longevity). Underneath the base, inside a double circle, are the characters of Cheng Hua reign, Ming Dynasty (A.D. 1465-1487). *Diameter,* 15¾ *inches.*

SINGLE COLOR SPECIMENS

268—Square White Spill-holder (*Ch'ien Lung*)

Hard white porcelain with Greek-fret bands top, base and sides, filled in with graceful arabesques with *ju-i* head motif in low relief. Covered with brilliant glaze, very slightly tinted cream-white. *Height,* 4¾ *inches.*

269—Miniature Liver-red Biberon-shape Vase (*Ch'ien Lung*)

Hard porcelain, covered with a brilliant *chiu-hung* or *soufflé* glaze of maroon color, sometimes known as "liver-red." One side of body and under lip, faint variation of colors suggesting a peach-bloom type. Interior and base glazed white. *Height,* 4 *inches.*

270—Mirror-black Double-gourd Bottle (*Ch'ien Lung*)

Typical shape, in miniature, of a double-gourd bottle. Hard white porcelain and covered with mirror-black glaze of exceptional brilliancy and even tone, exhibiting the characteristic brown tint at thin edge of rim. Base and neck glazed white.

Height, 4 inches.

No. 270

271—Peacock-blue Vase (*Ch'ien Lung*)

Oviform shape with slight rim at shoulder and curving to expanding mouth and to spreading foot. Hard white porcelain, covered with brilliant glaze of the subtle tint of the "peacock-blue" class, probably the color called by Chinese "peacock-green." Glaze, minutely crackled, is carried inside mouth to base.

Height, 4¼ inches.

272—Cobalt-blue Bowl (*K'ang Hsi*)

Semicircular body with reeded large neck swelling to trumpet-mouth. Hard porcelain, coated outside with a fine shade of cobalt-blue, delicately etched dragons with cloud and jewel motifs show in light-blue around body. Interior and reeded lines, white, and all covered with a brilliant glaze. Under base are the six characters of Cheng Hua reign but bowl is of the K'ang Hsi period.

Diameter, 4¼ inches; height, 2½ inches.

273—Miniature Gray-white Bottle (*Yung Chêng*)

Exceptional shape, body of disc-form with long slender neck and short base. Hard white porcelain, covered all over with brilliant white glaze of faint warm-gray tinge and finely crackled with light-umber lines. Base similar glaze but with decided rosy shade.

Height, 4 inches.

274—Miniature White Globular Vase (*Ch'ien Lung*)

Graceful shape, globular body and square shoulder curving to long neck with trumpet mouth, base is well defined and has a convex finish. Hard white semi-eggshell porcelain. Body gives the impression of having a low relief decoration merged into one surface, while on shoulder and at base are seen the conventional bands of scepter-head and leaf ornament. All covered inside and out and base with the exquisite soft-white and brilliant glaze, so characteristic of this period.

Height, 4½ inches.

275—Soft-paste White Writer's Water-bowl (*K'ang Hsi*)

Narrow base from which starts the round shape incurving to wide mouth. White porcelain, soft-paste. Round body, convoluted lines, suggesting fire-motif, and between these, a band of Greek-fret pattern, all lightly incised. Base is neatly finished with a bead showing the characteristic brown ferruginous wash. Covered with a brilliant ivory-white glaze.

Diameter, 3½ inches.

276—Miniature Soft-paste White Bottle (*K'ang Hsi*)

Pear-shape body on a low foot and with a slender tubular neck. White porcelain, soft-paste. On shoulder and base of neck, exquisitely etched in very low relief, is a band of palm-leaf and *ju-i* head pattern. On base of globular body, a band of an unusual lotus-leaf pattern in very low relief. All covered with a brilliant chalk-white glaze delicately crackled.

Height, 5 inches.

277—Peacock-blue Bottle (*K'ang Hsi*)

Spherical body curving to cylindrical neck. Hard white porcelain, covered with a thick brilliant glaze of exquisite blue fading at top of neck to turquoise-green which color is carried inside of bottle; glaze stops before reaching base and is minutely crackled. A very fine specimen of its class.

Height, 4½ inches.

278—Olive Libation Cup (*Yung Chêng*)

Ancient inverted-helmet shape on three spreading feet, on body is dragon-coil with small bead and pearl lines above and below. On one side, from mouth of a boldly modeled fierce-looking head with ears, issues the handle. Two short stems with grooved and rounded knobs rise at an angle from the rim. Coated all over with a thick glaze of exceptional brilliancy and brownish-olive tint. An exceedingly attractive and dainty article.

Height, 4¼ *inches.*

279—Miniature Coral-red Biberon-shape Vase (*Ch'ien Lung*)

Graceful biberon-shape with beaded rim and narrow base. Hard white porcelain, covered with thick lustrous coral-red glaze. One delicate spray of bamboo is painted in gold on side of body. Interior of base, glazed white with mark in red.

Height, 4½ *inches.*

280—Miniature Green Vase (*Ch'ien Lung*)

Pear-shape with expanding mouth and short base. White hard porcelain, covered with deep brilliant "fish-roe" green glaze, minutely crackled and carried into interior of neck and under base.

Height, 3¾ *inches.*

281—Pair of Celadon Writer's Water-cups (*Tao Kwang*)

Flat base with semicircular body rising from straight side and top, sharply curving outwards from deep indented neck. Porcelain, covered all over, under and out, with a brilliant even-toned pure celadon glaze of delicate light sea-green tint. Rim edged with golden-brown glaze. Under base in deep blue, four characters, "made for the palace pavilion."

Height, 2¾ *inches.*

282—Powder-blue Oviform Jar (*K'ang Hsi*)

Shape is gracefully curved to the narrow base and is finished with mouth to take cover (missing). The hard white paste is finished with ferruginous clay at base; the flange to opening is thicker than the body so that the deep glaze, known as "powder-blue," is almost level with the surface and flows evenly to base where the thickness can be observed. Part of interior of base glazed white.

Height, 3½ inches.

283—Miniature Celadon Double-gourd Bottle (*K'ang Hsi*)

Double gourd-shape of graceful outline covered outside with brilliant celadon glaze of light pea-green. Interior and base show the white under-glaze.

Height, 5 inches.

284—Miniature White Jar (*Ch'ien Lung*)

Ovoid form with short lip and beaded rim. Hard white porcelain, on which is lightly incised a decoration of simple chrysanthemum flowers and leaves, whole covered, inside and out and base, with brilliant white glaze of a creamy tint.

Height, 3¾ inches.

285—Fukien Bottle (*Ming*)

Fukien translucent porcelain covered with even thick glaze of pure soft white. Oviform shape with long taper neck. Around body, under glaze, runs very slightly incised floral decoration.

Height, 5½ inches.

286—Peacock-blue Double-gourd Bottle (*K'ang Hsi*)

Typical double-gourd shape with short upper part. Hard white porcelain covered with a brilliant blue glaze with cobalt tint but of the class of peacock-blue. Glaze, very minutely crackled, is carried into mouth and stops before base.

Height, 5¼ inches.

287—Indigo-blue Bottle-shape Vase (*K'ang Hsi*)

A pretty shape, being a globular body with shoulder curving to long neck, expanding lip and bold base. Coated with a brilliant smooth glaze of unusual shade of indigo-blue deepening in color towards top and nearly black over rim, inside neck. Dense porcelain, and base shows the unglazed paste.

Height, 5 inches.

288—Cucumber-green Vase (*Ch'ien Lung*)

No. 288

Ovoid shape tapering to short wide neck. Hard white porcelain, covered with a very brilliant glaze of deep green color, resembling the tone of cucumber-skin, glaze carried into mouth and also under base.

Height, 5 inches.

289—Mohammedan - blue Bottle (*K'ang Hsi*)

Ovoid with long neck of elegant form. Hard porcelain, coated with a deep thick brilliant glaze of the shade known as "Mohammedan-blue," and carried over rim of mouth into the bottle. The shade, at neck of bottle, which approaches indigo color, is due to the thinner glaze.

Height, 5½ inches.

290—Coral-red Flat-sided Jar with Cover (*Ch'ien Lung*)

Simple flat shape, with circular opening fitted with plain cover. Hard white porcelain, covered with a rich coral-red glaze of even quality and soft lustrous surface. Inside and base, white glazed.

Height, 4¾ inches; width, 3¼ inches; thickness, 1½ inches.

291—Coral-red Teapot (*Ch'ien Lung*)

Graceful teapot of pear-shape body with curved spout and projecting handle, with loop on upper side for chain to fasten to similar loop on the dome top, finished with a spike-shape cover. Hard porcelain, covered with a rich vitreous coral-red glaze of even quality and lustrous surface. Interior and base glazed white, and under base is potter's mark in blue.

Height, 6½ inches.

292—Kingfisher-blue Bottle-shape Vase (*Ch'ien Lung*)

No. 292

Globular body with sloping shoulder and full neck, slightly expanding at mouth. Hard white porcelain, interior surface corrugated. Covered with a brilliant glaze of kingfisher-blue tint which is deepened in color where the glaze is thicker owing to the corrugations of body; glaze, minutely crackled, is carried to base and inside of mouth.

Height, 5½ inches.

293—Purple Bottle (*K'ang Hsi*)

Pear-shape with thin taper neck and bold base. Hard white porcelain, coated with a rich deep and very brilliant glaze of a lovely shade of purple.

Height, 6 inches.

294—Clair-de-lune Vase (*Ch'ien Lung*)

Ovoid outline, flat section with chamfered edges, sides have tubular handles. Hard white porcelain, covered, inside and out, with brilliant pure, *clair-de-lune* glaze of pearl-gray, tinted slightly with celadon-green. Under base, in blue, are the seal-characters of the reign.

Height, 5¾ inches.

295—Yi-hsing Gray Bottle (*Ming*)

Globular body with slender neck and short base. Blue clay which burns brown and hard, like stoneware. Covered with brilliant thick clear glaze with *flambé* variation of the delicately pearly-gray tint. The glaze forms thickly and stops in irregular line at base.

Height, 6 inches.

No. 297

No. 298

No. 296

296—Mustard-yellow Water-bowl (*Tao Kwang*)

Short base, spherical body abruptly expanding to wide mouth. Hard white porcelain, covered with a brilliant even-toned glaze of mustard-yellow color, finely crackled and showing strong iridescence in the high lights. Inside base, glazed white. Under base, in red, are four characters denoting the pavilion or hall of an Imperial palace for which the article was specially made.

Height, 3½ *inches.*

297—Pale-yellow Water Bowl (*Tao Kwang*)

Short base, spherical body abruptly expanding to wide mouth. Hard white porcelain, covered with a brilliant even glaze of light-yellow color. Under base, in red, are four characters denoting the pavilion or hall of an Imperial palace for which the article was specially made.

Height, 3½ *inches.*

298—Golden-yellow Jar (*Ch'ien Lung*)

Simple ovoid form, small rabbeted mouth, silver cover with open-work carved jade plaque and enameled silver button. Hard white porcelain, coated, inside and out and under base, with a brilliant highly-polished surface of golden-yellow glaze of rich tone.

Height, 3¾ *inches.*

299—Exceptional Aubergine Wine Cup (*K'ang Hsi*)

Shape of a lotus flower and exquisitely modeled with petals and leaves, elaborately lined, and hollow stalk. Almost eggshell porcelain, entirely coated with a thin liquid highly polished glaze of a wonderful tone or shade of aubergine or perhaps more correctly, a purple of blue shade. An exceptionally fine specimen. Three tiny dots, under leaf, mark where the support has been during the firing in kiln.

Length, 6 inches.

300—Pure White Bottle (*K'ang Hsi*)

Spherical body on low base with sloping shoulders to slender neck, which has slightly projecting rim to mouth. Hard white porcelain, covered with brilliant white flowing glaze, under which can be seen very faintly and exquisitely etched, a dragon chasing the heavenly pearl.

Height, 6 inches.

301—Pair of Soft-paste White Water-bowls (*K'ang Hsi*)

Graceful oval shape slightly narrowed to mouth, rim finished with bead. Hanging to edge, on opposite sides, are two delicately and cleverly modeled figures of boys in the attitude of peering into the interior of bowl. Hard white porcelain, soft-paste. Covered all over with a brilliant soft ivory-white glaze, crackled mostly in long diagonal lines. Under glaze in base are the characters, *Ch'eng-hua-nien-chih.* (Two of the figures slightly repaired.)

Diameter of bowl, 2½ inches.

302—Imperial Gold Bottle (*Ch'ien Lung*)

Low swelling oval body, broad neck, slightly tapering to beaded rim, with three short loops on upper shoulder and three short round legs curving from under body, which has a bead running round center. Porcelain, completely coated, inside and out, with a rich old-gold glaze, minutely flecked, with bright-gold specks. Delicately etched with Greek-fret and leaf pattern round shoulder at base of neck, and fret under mouth, space between, ornamented with an arabesque of flowers and leaves. Above center bead, dots inclosed in tiny circles, and under bead, archaic lines surround the body. Over body glaze is a covering of brilliant gold glaze bringing out in subdued lines, the delicate ornament and making a most attractive and exceptional object. Under bottle, is stamped the Imperial seal-characters of the reign.

Height, 5 inches.

303—Pale-yellow Teapot (*K'ang Hsi*)

Ju-i head outline and with flat sides and base, square section, quaint handles and spout. Cover, convex with square knob. Hard white porcelain, sides decorated with delicately incised branches of pomegranate fruit and leaves; on ends, sparse floral ornaments. Covered inside and out, except base which exposes the fine paste, with a brilliant clear yellow glaze.

Length, 7 inches.

303A—Miniature Clair-de-lune Vase (*Yung Chêng*)

Miniature baluster-form. Hard white porcelain exposed at rim and base, covered with brilliant *clair-de-lune* glaze of light slate-blue tint. Inside and base glazed white.

Height, 5½ inches.

304—Soft-paste White Writer's Water-bowl (*K'ang Hsi*)

Ovoidal section with incurving rim finished with a bead. Soft-paste porcelain, around rim is engraved a conventional convoluted-line band and the bat and scroll pattern. Covered inside and out, except the ferruginous rim of base, with a bright cream-white glaze with roughened surface like orange-peel.

Diameter, 3½ inches.

305—Soft-paste White Vermilion-pot and Cover (*K'ang Hsi*)

The pot and cover forms a globe with base incurved from body. Soft-paste porcelain. At joints of pot, cover and base, fire-line pattern is delicately etched. Under globular body, rising from the neck of base, is a band of lotus leaves in very low relief. Covered, inside and out, with a brilliant soft mirror-like glaze of ivory-white, crackled in long, irregular lines. Rim of base and rabbet of joint are unglazed.

Height and diameter, 2¾ inches.

306—Soft-paste Gray-pink Vermilion-box (*K'ang Hsi*)

Straight-sided, circular box in two parts; top slightly recessed with beaded rim. Soft-paste porcelain. On top of cover, conventional chrysanthemum flower and leaves in low relief. Covered, inside and out, with a soft and brilliant glaze of gray with rosy-tinge and crackled in large veins. Under base is a seal.

307—Soft-paste Gray Vermilion-box (*K'ang Hsi*)

Thin flat oval-shape in two parts with small beaded base. Soft-paste porcelain. Cover delicately etched with flowers and lined edges to cup and cover; coated all over with a soft luminous glaze of gray, slightly tinged with pink.

Diameter, 2½ inches.

308—Soft-paste Crackled Gray Vermilion-box (*K'ang Hsi*)

Oval shape in two parts with flattened top. Soft-paste porcelain. In center circle on top of cover are, very delicately modeled, leaves in low relief and single leaves or sprays sparsely furnished on rounded sides. Covered with an under-glaze of a pale-gray tint of lilac, or lavender impression, and brilliant clear over-glaze crackled.

Diameter, 2¾ inches.

No. 309

No. 311

No. 310

309—Flambé-red Writer's Water-bowl (*Yung Chêng*)

Shallow rounded form incurving to rim and base. Hard white porcelain. Coated with a very brilliant, smooth, rich red resembling *sang-de-bœuf* glaze, the slight variation of the almost even tones being in vertical streaks and of the *flambé* class. Interior is faintly-crackled glaze brilliant white with greenish tinge. Base is unglazed.

Diameter, 2½ inches.

310—Lang-yao Red Writer's Water-bowl (*K'ang Hsi*)

Shallow ovoidal form turned inwards at mouth, rim finished with gilt edge. Hard white porcelain, covered all over, except at rim of base, with a brilliant glaze of a variety of *sang-de-bœuf*, resembling "'crushed-strawberry" with suggestion of peach-bloom at base. Glaze is crackled and has the pitted surface of orange-peel effect.

Diameter, 3 inches.

311—Miniature Soufflé-red Vase (*Early Ch'ien Lung*)

Ovoid body gently curving to wide mouth and short base. Hard white porcelain. Exterior covered with a brilliant mirror-like *soufflé* glaze of deep rich maroon-red slightly lightening at base, and at rim. Surface has the characteristic roughening or pitting, like orange-peel, of the *soufflé* red, so-called by Père Entrecolles. Interior and base are white glazed.

Height, 2½ inches.

No. 312

No. 314

No. 313

312—Cucumber-green Bottle (*K'ang Hsi*)

Pear-shape, slender neck and short base. Hard white porcelain, covered with brilliant, deep cucumber-green glaze of iridescent quality. There is no crackle, surface being of even finish.

Height, 5¾ inches.

313—Fish-roe Green Vase (*Yung Chêng*)

Oviform bottle-shaped vase with slightly expanding mouth. Hard white porcelain, covered with brilliant green glaze (called by Chinese "fish-roe") of even color and purity, minutely crackled; rim finished with brown glaze.

Height, 5½ inches.

314—Apple-green Dish (*Ming*)

Finely modeled in shape of a leaf with twisted stalk. Hard white porcelain, coated with a brilliant apple-green glaze of fine quality overlaying the light-gray glaze which shows only on rim of vessel. The glaze is characteristically crackled all over, the brown lines continuing over white rim. The glaze, especially under dish, shows a fine metallic iridescence. An exceptional form of fine quality.

Length, 5¼ inches.

315—Set of Six Coral-red Cups (*Ch'ien Lung*)

Straight tapering body with angle mouth and recessed base. Hard white translucent porcelain of eggshell thickness. Exterior covered with a rich lustrous coral-red glaze, interior and base with a brilliant white glaze; round rim, a hair line of gold. Exceedingly dainty set of six cups.

Height, 2 inches.

316—Soufflé-red Vase (*Yung Chêng*)

Pear-shaped body swelling at neck to tubular mouth, deep convex base. Hard white porcelain, covered with a rich soft maroon-red *soufflé* glaze known as *ch'iu hung* and on one side a bluish tinge of a peach-bloom shade. Rim and interior of vase, white glaze; base unglazed.

Height, 6¼ inches.

317—Sang-de-bœuf Bowl (*17th Century*)

Spherical outline, commencing from short base and widening to mouth. Hard white porcelain. Exterior and interior covered with a brilliant *sang-de-bœuf* glaze of rich clotted-blood, deepening to base where the thick glaze ends in a roll. Interior exhibits various shades of this wonderful color. Rim is an even white, under base is celadon-green glaze crackled.

Diameter, 7 inches.

318—Biscuit Plaque (*Ch'ien Lung*)

Square panel, hard ivory, white porcelain unglazed. Decoration, in low relief, delicately and cleverly sculptured, represents a rocky, mountainous scene with water-buffalo and boy on its back, descending path to river; an old sage, holding a boy by the hand, gazes on the scene. The raised characters on panel denote the title of the picture. Plaque is held in a neat carved blackwood stand.

Size of plaque, 5 by 4 inches.

319—Rare Pair of Egg-shell Cups and Saucers (*Early K'ang Hsi*)

This pair of cups and covers are of wonderful thinness and transparency, like fine glass, and seem to consist of glaze alone, but held up to the light, the marks of the potter's wheel show. Of very graceful form and covered with snow-white pure glaze, these attractive pieces are without blemish and flaw and can be considered as the very flower of porcelain.

Shown at the Exhibition of Chinese Art held in Shanghai, November, 1908, where much attention was attracted to these pieces.

Height, 3½ inches.

320—Rice-grain White Dish (*Ch'ien Lung*)

Ovoid with slightly expanding rim and straight base. Around dish is incised pattern cut right through the body and known as "rice-grain" ornament; pattern is of flowers with radiating petals and between these, arabesque leaves. Transparent chalk-white brilliant glaze covers exterior, interior and the incised patterns, giving a light and graceful effect to the transparencies. Under base, in blue, are the seal-characters of the reign. *Diameter, 5½ inches.*

321—Miniature Soft-paste White Jar (*Ch'ien Lung*)

Broad shoulders with short concave neck and beaded rim, tapering in curve to base. Soft-paste porcelain. On body, raised decoration of phœnix-motif, medallions with foliated patterns between. At neck, leaf-band and bead with scepter-head pattern under. At base, conventional lotus-leaf band. Modeling is unusually vigorous, edges being well kept and not rounded nor slurred. Two gilt-bronze handles each side, formed of twisted metal in double ropes. Under base is mark of Imperial seal-characters of the reign. (Very slight repair under the lip.)

Height, 4 inches.

322—Soft-paste White Amphora (*Ming*)

Elongated pear or amphora-shape, two ring-handles issue from molded heads at sides of neck, soft-paste porcelain. Very delicately etched round body, are a five-claw dragon and a phœnix with clouds. Palm leaf and floral bands around neck and base, decoration is so faint as to be scarcely noticed. Covered with a brilliant clear pure-white glaze, slightly crackled and stained at base. An unusual and dainty article.

Height, 7 inches.

323—Miniature Soft-paste White Beaker (*K'ang Hsi*)

Beaker-shape with expanding base, band with beaded lines and very wide trumpet mouth. Soft-paste porcelain. Decoration is very faintly indicated with delicate incised work. Double Greek-fret pattern and emblem panels round band, with palm leaves above and below. Exterior, interior and base are coated with a pure chalk-white glaze, of exceptional brilliancy and with faint and sparse long lines of crackle. An extremely fine specimen of this class and period.

Height, 5½ inches.

324—Ruby-red Ewer (*Yung Chêng*)

Ovoid body curving sharply to wide mouth, graceful spout, square long handles ascend vertically over mouth which has a flat cover with tiny knob. Hard porcelain, coated with the deep and brilliant purplish-red glaze, known as "ruby-red," the color is exceptional and of a rich quality.

Height, 6¾ inches.

325—Iron-rust Vase (*Ch'ien Lung*)

Biberon-shape with small neck. Hard porcelain, coated with an attractive variety of the "iron-rust" glaze, with a sub-base of olive-browns; the surface is flecked with deeper tones of iron-rust of unusual grain. The brilliant surface shows an iridescence. Under base is glazed in olive brown. (Small neck at top has been added in plain copper color.)

Height, 6 inches.

326—Mazarine-blue Pear-shape Vase (*Yung Chêng*)

Pear-shape, short neck expanding to wide mouth. Hard white porcelain, covered with a rich dark glaze of the deepest shade of "mazarine-blue"; the surface seems to be evenly pitted making a texture which might be called "orange-peel." Fine white glaze inside and on the rounded lip. Under base, glazed white and, in blue, the six characters of the reign within a double-line circle.

Height, 6¾ inches.

327—Soft-paste Crackled White Vase (*Ch'ien Lung*)

Cylindrical vase with rounded shoulders, short neck and base, and curved lip. Soft-paste porcelain, which has an attractive meandering large crackle in light-umber lines, covered with a brilliant glaze of old-ivory tint and this over-glaze is finely crackled, in the usual manner of soft-paste glaze.

Height, 6 inches.

328—Unique Soft-paste White Bottle-shape Vase (*Ming*)

Spherical body, slightly tapering long wide neck with flanged rim and resting on a bold base with convex outline. Soft-paste porcelain, covered with brilliant soft creamy-white glaze delicately crackled. Under glaze of base are the characters of Yung Lo reign (A.D. 1403-1424). A very rare and unusual piece.

Height, 6 inches.

329—Black Iron-rust Vase (*Ch'ien Lung*)

Graceful biberon-shape. Hard porcelain, covered with a heavy steel-like lustrous glaze of the variety known as "iron rust." Color is that of dark grained metal flecked with silver with no trace of rust except just under the white rim and in the interior of vase.

Height, 7 inches.

330—Soft-paste White Six-sided Bottle (*K'ang Hsi*)

Elongated pear-shaped outline, with six flat sides, tapering gracefully to swelling mouth, base molded. Soft-paste porcelain. Delicately modeled at neck, is the rat and vine leaves and flowers motif. Covered all over with a brilliant creamy-white glaze having a thick surface. An extremely attractive and rare bottle.

Height, 7 inches.

331—Semi-eggshell Snow-white Vase (*Ch'ien Lung*)

Oviform with swelling shoulder receding to top of mouth. Hard white paste and ornamented with delicate and finely molded sprays of asters in low relief. Covered with brilliant glaze of pure white.

Height, 7 inches.

332—Semi-eggshell White Vase (*Ch'ien Lung*)

Oviform with swelling shoulder, short neck and tapering to base. Hard white paste with very delicate and exquisitely modeled sprays of chrysanthemum in low relief, covered with the characteristic Ch'ien Lung glaze, white of slight creamy-tint.

Height, 7½ inches.

333—Semi-eggshell Cream-white Vase (*Ch'ien Lung*)

Graceful shape, oviform with swelling shoulder and short neck, finished with beaded rim. Hard white porcelain, ornamented with floral arabesques of graceful design. At shoulder and under rim, scepter-head and Greek-fret bands, and at base, conventional lotus-leaf pattern. Covered, inside and out, with warm-tinted white brilliant glaze. An exceptionally fine specimen.

Height, 6 inches.

334—Rich Yellow Vase (*Yung Chêng*)

Large globular body with short wide mouth and expanding base, an unusual shape. Hard porcelain with bright underglaze of white all over, very evenly and finely crackled with lines of a light burnt-sienna tint, on which is a brilliant over-glaze of deep rich brownish-yellow.

Height, 5½ inches.

335—Clair-de-lune Brush-pot (*Yung Chêng*)

Half-round outline body with short curve to slightly swelling top, rim is slightly cusped, an unusual finish. Hard porcelain, covered completely inside and out, except for small brown rim to base, with the grand *clair-de-lune* glaze, in this piece almost a celadon tint. Under base are the Imperial seal-characters of the reign in deep blue.

Diameter, 5 inches; height, 3¼ inches.

336—Pale Turquoise-blue Flower-pot (*Yung Chêng*)

Plain, slightly concave, sides gently curving to trumpet mouth, base resting on three short supports. Hard white porcelain; covered all over, including base and over rim, with a beautiful quality of soft glaze of pale turquoise-blue verging on kingfisher-green tint and revealing a minute crackle. An exceptional and uncommon color.

Height, 4¾ inches.

337—Celadon Bowl (*K'ang Hsi*)

Ovoid outline cut off abruptly square and with four perfectly plain flat-band short legs; two simple handles of round section. Hard white porcelain. Very faintly incised in paste at rim, is a band of scepter-head pattern, at base, of gadroons, between is a flowing conventional design of flowers and leaves. The whole covered by a rich brilliant thick celadon glaze of pronounced green tint, the depth of the color being brought out in the etching of pattern of ornament. Inside of bowl glazed greenish-white. Under bowl is a recessed square with the Ming six-characters mark.

Diameter of bowl, 6¾ inches; height, 3¾ inches.

338—Celadon Vase (*K'ang Hsi*)

Baluster-shape with wide mouth and spreading base. Hard white porcelain. Body is sparsely ornamented with conventional dragon and cloud effect, delicately modeled in paste. The whole covered with a brilliant celadon glaze of pea-green color, deepening at the etched portions and thus accentuating the design. Under base, the Ming six-characters mark.

Height, 7¾ inches.

339—Red-rust Jar and Cover (*Ch'ien Lung*)

Perfect oval shape, a miniature ginger-jar form, with cover. Hard porcelain, and evenly coated with the lustrous copper-red tone of the "iron-rust" glaze which shows the characteristic minute flecking or *soufflé* of this glaze. Interior of jar, glazed, of cover, unglazed.

Height, 5¼ inches.

340—Powder-blue Wine Ewer (*K'ang Hsi*)

Elegant wine vessel with perfect handle, curved spout connected by a delicate branch to neck, flanged mouth and flat cover. Coated with a deep brilliant glaze of the color known as "powder-blue." This is probably an early piece, traces of the original gilt ornament remain. Interior and base glazed white. A rare example of the class.

Height, 7¾ inches.

341—Mazarine-blue Vase (*Yung Chêng*)

Graceful elongated pear-shape, covered with an even coating of brilliant deep-blue of the shade known as "mazarine-blue." Rim of mouth shows the white interior glaze and at once merges into the blue. Base is glazed and has the Imperial mark of six characters in double lined circle.

Height, 9¼ inches.

342—Lang-yao Sang-de-bœuf Dish with Metal Mounting (*K'ang Hsi*)

Shallow dish with wide rim mounted on three bold dragon supports finely chased which, with rim and under dish, are made of gilt brass. Contemporary metal mountings of porcelain made by Chinese are very scarce, though often made in Europe. Hard porcelain, covered with brilliant glaze of the *sang-de-bœuf* variety known as "crushed strawberry" and with pleasing suggestion of "ashes of roses" or peach-bloom. The exterior is of a deeper and richer red more resembling ox-blood and fades under rim to almost the greenish-white so characteristic of this class, an exceptional piece. Under metal mounting are the characters of the K'ang Hsi reign.

Diameter, 7½ inches.

343—Umber-black Bottle (*Ch'ien Lung*)

Globular body with easy curves to long cylindrical neck. Hard white porcelain, covered with mirror-like glaze of darkest burnt-umber tone appearing like a mirror-black. White under-glaze shows in interior and the deep brown over-glaze, under base. An unusual color.

Height, 9½ inches.

344—Flambé Censer on Three Feet (*Ch'ien Lung*)

Circular oval body, with concave neck and bold molded rim. Covered with light tones of blue, red and purple flows of *flambé* type, uniting in base in a swirl of the brilliant thick glaze. Under-glaze is of pale-green crackled and, in interior of vessel, is thick and in irregular bold masses.

Height, 4 inches; diameter, 6¼ inches.

345—Remarkable Sang-de-bœuf Vase (*Ming*)

Ovoid form of vigorous shape with wide mouth, beaded rim and strong wide base. Hard white porcelain. Under-glaze of brilliant greenish-white and crackled is to be seen in interior of vase, exterior covered with a deep brilliant over-glaze of the *sang-de-bœuf* class in varying tones of red and rich maroon and in streaks towards the base, where the roll of thick glaze ends at foot. Surface is gently pitted like orange-peel. Under base, white fire-stained crackled glaze with, in blue, mark of three characters, *Ming-shun-t'ang*, meaning the vase was specially made to order of a connoisseur or for a pavilion of a Ming palace. A piece especially for collectors being very rare.

Height, 8¼ *inches.*

346—Soufflé-red Bottle (*Yung Chêng*)

Pear-shape with tubular neck on low circular foot. Hard white porcelain, covered with brilliant rich, dark blood or liver-red glaze with minutely granulated surface known as *soufflé* red. Rim shows the white glaze ground which is carried to interior of bottle. Base is unglazed.

Height, 9¾ *inches.*

347—Unique and Remarkable Sang-de-bœuf Animal (*Ming*)

The strongly modeled animal called the "Dog of Fo," stands on a rectangular block pedestal, molded top and base, with head on one side and upturned tail. Coated with a thick glaze of rich "clotted-ox-blood" quality and the class called by Chinese "double glaze," on account of its thickness and density. The variations of color are remarkable, ranging from almost pure white to the deep crimson tint of the figure and the subdued "congealed blood" which overflows on portions of the surface. A special feature is the use of a brilliant golden-brown glaze on the sides of base, front of tail and around eyes, applied as a distinct and separate color. (Tail is repaired.)

Noted Chinese connoisseurs are agreed that this animal figure is the only one known in the *sang-de-bœuf* glazes.

Height to tip of tail, 8¼ inches; length, 8 inches.

348—Imperial Pair of Semi-soft-paste White Tea-bowls and Covers (*Ch'ien Lung*)

Ovoid outline springing from a low base and slightly curving at rim, covers convex, with delicate round-rod handle at top. White porcelain, almost soft-paste. Very slightly incised decoration, on bowls and covers, of dragons. On one cover is the inscription, *Lu-sia-shan-fau* (green snow hill pavilion) on other, *Chur-wah-ching-tsun* (waking up flower pavilion). Inside bowls characters for *cha* (tea). Under base, Imperial four-characters mark of the reign.

Diameter, 4½ inches.

349—Soft-paste White Dish (*K'ang Hsi*)

Low ovoid outline standing on a wide slightly expanding base. Soft paste porcelain. Interior of dish is filled with a fret-work decoration of conventional dragon and cloud motif; on outside of dish are five bats (representing the Five Blessings, *wu fu*, longevity, riches, peace and serenity, love of virtue and an end crowning life). Around base, archaic ornament, all very delicately scrolled and in low relief. Covered with a brilliant white glaze, crackled with fine umber lines which impart a slight creamy tint to the surface. Base unglazed.

Diameter, 7½ inches.

350—Snow-white Beaker (*K'ang Hsi*)

Graceful beaker-shape in miniature, with expanding base, band in center and trumpet-shaped head. Hard white porcelain, with ornament in low relief, upper and lower part beautifully designed conventional dragon, bats and clouds; round band, archaic characters, covered, inside and out, with brilliant snow-white glaze, the very slightly projecting ornament showing whiter than the body making an extremely delicate and attractive piece. Under base is glazed and has the Ming six-characters mark.

Height, 7¼ inches.

351—Sea-green Fluted Vase (*Yung Chêng*)

Bottle-shape but elliptical in plan, oval body with slender neck swelling to bulbous top, whole body is gently fluted with a serrated edge at mouth. Hard white porcelain, coated with a brilliant glaze of delicate light sea-green tint of fine quality. The color is deepened in the hollows of fluting.

Height, 8 inches.

352—Celadon Bottle-shape Vase (*K'ang Hsi*)

Club-shaped body, long cylindrical neck and flanged lip. Body is sparsely ornamented with conventional dragon, leaf and cloud effect. On neck, delicate leaves and flowers are etched in the paste, the patterns being brought out by the deepening of color through additional thickness of glaze. The whole covered with a brilliant celadon glaze of pure sea-green tint, deepening on the shoulder and at base. Interior of neck and flange of mouth, glazed white.

Height, 7¾ inches.

353—Pair of Iron-rust Pilgrim-bottle Shape Vases (*Ch'ien Lung*)

Ovoid body with square shoulders, swelling large neck and base strongly molded; with tubular handles to neck. One vase slightly expanding and beaded mouth and other with beaded flange rim. Hard porcelain and evenly coated, inside and out, with a copper-maroon shade of the finely-flecked glaze known as "iron-rust," *tieh-hsui-hua.*

Height, 10½ *inches.*

354—Deep-shade Clair-de-lune Vase (*Yung Chêng*)

Graceful biberon-form (*mei p'ing*), with beaded mouth. Hard white porcelain, covered with the brilliant, even, *clair-de-lune* glaze of a lavender-blue color. Inside of mouth and base also coated with colored glaze, rim of base being finished with dark-brown glaze.

Height, 9¼ *inches.*

No. 355

No. 356

No. 355

355—Pair Imperial Clair-de-lune Libation Cups (*Ch'ien Lung*)

Ancient inverted-helmet shape on three feet, on body is a band of archaic symbols in low relief, two short stems with rounded knobs rise from the rim. A reproduction of the bronze shape of an early dynasty. Covered with an exquisite glaze of the faintly-tinted lavender moon-white known as "*clair-de-lune*," the raised portions of decoration beads and characters having thinner glaze, show lighter and charmingly accentuate outlines and patterns. Under vessels are the seal-characters in relief of reign. Exceptional pieces made for Imperial use.

Height, 7 inches; width, 2¾ inches.

(*Illustrated*)

356—Imperial Clair-de-lune Vase (*Yung Chêng*)

Pear-shape with projecting flanged mouth; at sides, two plain handles of fret design. Hard porcelain, thickly covered inside and out, except for a very narrow rim to base which has the ferruginous finish, with the pure soft *clair-de-lune* glaze of pearl-gray hue in perfect condition. Under glaze on base, in indigo color, are the Imperial seal-characters of the reign.

Height, 8 inches.

(*Illustrated*)

357—Pair of White Dogs (*Ch'ien Lung*)

Dogs or puppies, sitting on haunches and gazing upwards with humorous expression. In mouth of one is a loose clay ball, and round necks, collar with Thibetan bell. Covered with thick brilliant white glaze, except for the black pupils of eyes, giving a life-like expression to the face. (Top of tail of one puppy is slightly broken.)

Height, 6¼ inches.

358—Tea-dust Dish (*Ch'ien Lung*)

Short base and graceful ovoid form with strong incurving rim and with outline lotus decoration on surface of dish. Scepter-head pattern runs round rim. The ornament can scarcely be distinguished, being very lightly incised. Covered with an exquisite soft, yet bright, tint of olive-green "tea-dust" glaze on brown-ochre under body. Edge of rim is finished with fine line of olive-tinted white and at base, can be distinguished the color of under-glaze. A rare color, and tea-dust colored pieces were said to be reserved for Imperial use.

Diameter, 9¼ inches.

359—Rare Brown-olive Tea-dust Double-gourd Bottle (*Ch'ien Lung*)

Typical double-gourd shape with banded-faggot ornament between the two bulbs, slender graceful handles. Hard porcelain, coated with the minutely speckled glaze known as "tea-dust" or "scum of tea," of very even finish and soft polish, and of rich bronze or olive color over brown. Under base, is impressed the seal-characters of the reign. Rare example of this specialty of the period.

Height, 10¼ *inches.*

360—Rare Green-olive Tea-dust Double-gourd Bottle (*Ch'ien Lung*)

Typical double-gourd shape with banded-faggot ornament between the two bulbs, slender graceful handles. Hard porcelain, coated with the minutely speckled glaze known as "tea-dust," of very even tone and bright finish and of rich green-olive color. Under base is impressed the seal-characters of the reign. Rare and beautiful example of this specialty of the period.

Height, 10¼ *inches.*

361—Remarkable Powder-blue Bowl (*Yung Chêng*)

Plain bowl shape with rounded rim and made of hard white porcelain. It appears to rest comfortably in a blackwood stand of typical Chinese shape, very simple outlines and very minute beads and moldings but in handling, the care taken to keep bowl and stand together is found to be superfluous for the two are all of same piece of porcelain and modeled together. The bowl is coated, inside and out, with a rich deep powder-blue of very fine color and grain, and brilliant mirror-glaze. Incised under glaze at base, is the Imperial Yung Chêng mark of six characters. A very exceptional and remarkable article.

Diameter, 8¼ inches; height, 4½ inches.

362—Flambé Jar (*Ch'ien Lung*)

Water-jar shape, ovoid form with rounded shoulders and narrow neck with a beaded rim, on sides are modeled washers with folded rings. Covered with brilliant rich glaze of the *flambé* type, red or *sang-de-bœuf* tone being in ascendancy, streaks of deep blues giving a purple hue to the vessel. Where glaze has thinned over rings the overflow shows a rich blue. Under base is glazed brown and has the seal-characters mark of the reign inscribed.

Height, 8 inches.

363—Unusual Liver and Blue Bottle (*Yung Chêng*)

Bulbous body tapering to long slender cylindrical neck. Hard white porcelain. Body is of a brilliant reddish-brown dark-liver colored glaze of the *soufflé* class. In misty bluish-purple is depicted one large dragon, whose coils surround the bottle, with cloud effect, and the sacred jewel; the dim and soft painting blends in a wonderful manner with the rich tones of the body-color and forms an unusual and rare effect. Base and interior of bottle glazed greenish-white.

Height, 10¼ inches.

FUKIEN PORCELAIN

Known to European collectors as *blanc-de-chine* and now called by Chinese, *Chien-yao* (not to be mistaken for the old mottled black, *Chien-yao* of the Sung Dynasty) and formerly known as *pai-tz'u*, white porcelain. It was made at Te-hua, Fukien Province, in the Ming Dynasty, A.D. 1368-1644, and the ware is much prized by Chinese and Japanese collectors. Paste is a fine white highly-vitrified material and translucent, covered with a thick rich glaze of glossy surface which blends closely with the body, thus appearing to be part of the whole material. Color varies from that of ivory or cream to snow-white. Favorite subjects were the figures of Kuan-Yin and Buddhist personages and are generally extremely well modeled with delicate detail. Owing to careful preservation in temples, many fine examples still survive though now increasingly difficult to obtain. The following articles have been personally selected in China, are in perfect condition and believed to be unusually fine specimens of this class.

364—Fukien Miniature Vase (*Ming*)

Fukien translucent porcelain, covered with soft brilliant glaze of cream-white with pink influence. Oviform with flattened onion-shape body and slightly spreading rim, round neck coils a *chih-lung*. This specimen would be much admired by Chinese connoisseurs.

Height, 4 inches.

365—Fukien Bottle-shape Vase (*Ming*)

No. 365

Oviform bottle with long neck. Fukien translucent porcelain, of an exquisite color, ivory white, with faint pink-tinged brilliant glaze; a *chih-lung* is coiled round neck. A very exceptional and fine bottle and shown at the Exhibition of Chinese Art held in Shanghai, November, 1908.

Height, 8½ inches.

366—Fukien Incense-burner (*Ming*)

Fukien translucent porcelain, covered with slightly tinted cream-white thick brilliant glaze. Circular, with three feet of quaint outline. The body has thickened rim, and band between two beads, filled in with panels, in very low relief, of conventional flowers and fret, or *swastika*, pattern under glaze.

Height, 3½ inches; diameter, 4¼ inches.

367—Fukien Gourd-shape Teapot and Cover (*Ming*)

No. 367

Fukien translucent porcelain, covered with light creamy-white brilliant glaze. Teapot is double-gourd shape with handle, spout and cover complete. Very simple in design, graceful in form and of the finest quality.

Height, 5¼ inches.

368—Pair of Fukien Brush-holders (*Ming*)

Fukien translucent porcelain, covered with bright soft-white glaze. Oviform shape with wide mouth, beads are run round neck and base, under which are characters. *Shang-tze*, probably indicating the articles are of the style of a bronze vessel of the Shang Dynasty (1766-1122 B.C.)

Height, 4½ inches.

369—Fukien Figure of Buddha (*Ming*)

Fukien porcelain covered with a bright and even creamy-white glaze. Figure is seated cross-legged with soles of feet upwards, and hands in center with palms and fingers up. Head with characteristic nodular hair and long-lobed ears and the sacred boss on forehead. Robes are skilfully draped exposing the broad chest of the deity.

Height, 5½ inches.

370—Fukien Figure of Kuan-yin (*Ming*)

Fukien translucent porcelain, covered with brilliant velvety new-ivory-white glaze. The goddess of prayer or mercy is shown half seated, one leg under body and right knee raised on which hands rest. Head has hair coiled high with pin; on breast, a single ornament. Robes flow graciously about the figure and in one hand is the sacred scroll.

Height, 9 inches.

371—Fukien Censer (*Ming*)

Fukien porcelain, covered all over with liquid pure-white glaze. Body is six-sided on plan and sides slightly taper with spreading rim, delicate molding forms a band, and from base, are three elephant-heads with curling trunks forming legs for vessel. Upright ear-handles at opposite sides. Shape is that of an ancient bronze urn or burner.

Length, 5¾ inches; height, 4½ inches.

372—Fukien Figure of Kuan-yin (*Ming*)

Fukien porcelain, of exceptional translucency covered with a very brilliant, velvety and evenly laid and matched color of almost pure-white, with a very faint rosy tint. Goddess is shown with right leg crossed and under left, which is half raised to form rest for left hand; the right hand holds the heavenly scroll. Hair is dressed high on head and covered with cowl; a *ju-i* shaped ornament is on breast and long pearl necklace over robe.

Height, 7 inches.

373—Fukien Figure of Kuan-yin and Lotus (*K'ang Hsi*)

Fukien porcelain, covered with brilliant thick pure-white glaze of uniform quality. The goddess of mercy is represented as half seated, one leg curled under the other, on a cleverly designed lotus-flower pedestal which rises from conventional waves and flowers in bud, half open and in seed. Head of figure has usual hair dressing and covering, in left hand is lotus-flower scepter and arms are bare (unusual). At left side is the favorite attendant, with hands folded in prayer and long rope over neck.

Height, 10 inches.

374—Fukien Brush-holder (*Ming*)

Plain cylindrical shape slightly widened at top and rounded at base. The best Fukien translucent porcelain, coated with brilliant glaze of rose-cream inside and out. This distinct rose-tint is esteemed by Chinese connoisseurs as one of the peculiar and charming variations of *blanc-de-chine* and this specimen is a particularly fine example. On side is a Chinese poem.

Height, 5¼ *inches; diameter,* 4 *inches.*

375—Pair of Fukien Dogs of Fo (*Ming*)

Fukien porcelain, covered with rich glaze of ivory-white tint. These mythical lions are called "Dogs of Fo," being the guardians of Buddhist temples and images. The open mouths, prominent teeth, scroll-like form of hair, long mane, etc., form fantastic animals which are to be seen in varying shapes in every temple and public building in China. The animals are seated on their haunches, with one paw on the open ball of brocade and rest on square tables with open cusped sides. *Height,* 8 *inches; base,* 4½ *by* 3 *inches.*

(*Illustrated*)

376—Fukien Figure of Kuan-yin and Attendants (*Ming*)

Fukien porcelain with exceptionally brilliant and even thick glaze of cream-white or ivory color. The goddess is seated cross-legged on a rocky eminence with hands folded and palms upward on lap. Head dress is covered with cowl and an elaborate pearl necklace intertwines in the folds of the flowing robes. At sides, below her feet, are two small figures representing her follower Lung Nü (the dragon maid) holding a pearl, and the devoted comrade of her earthly adventures, Chên Tsai, with hands in attitude of prayer. An exceptional and well-balanced group. *Height,* 9 *inches.*

(*Illustrated*)

377—Fukien Figure of Kuan-yin and Attendant (*Ming*)

Fukien translucent porcelain, with brilliant velvety creamy-white glaze. The goddess is perched upon a rocky eminense; at base, water is swirling. One foot is curled under robe and right hand (beautifully tapering fingers) rests on the knee, left hand is concealed under robe, an unusual treatment. Head has cowl-covering over hair. At right, are the sacred scroll and books, at left, the boy attendant, or comrade of her earthly adventures, Chên Tsai. The modeling makes this figure an attractive composition.

Height, 9½ *inches.*

No. 375

No. 376

No. 375

378—Fukien Figure of Kuan-yin (*Ming*)

Fukien translucent porcelain, covered with brilliant soft pure-white glaze. The goddess of mercy is in sitting posture with one foot curled under one knee raised to support hands, in one hand is the sacred scroll. Hair is dressed high and covered with the cowl, one jewel ornament on the breast and robes are in simple yet effective folds. *Height, 9¼ inches.*

379—Fukien Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain, covered with a creamy-white brilliant glaze. This glaze shows evidence of the reddish tint which is so particularly admired by Chinese connoisseurs. The goddess is seated on rocks, and in characteristic attitude, with one leg under the other, one hand holding the sacred scroll, hair coiled on head with hair pin and ornament and jewel on necklace. At left side is the boy attendant in attitude of prayer, exquisitely modeled, and emblematic of her special attributes of mercy and charity. On a rocky ledge at back is the vase of nectar. A fine and well modeled group. *Height, 12½ inches.*

(*Illustrated*)

380—Fukien Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain, with light creamy-white glaze, *blanc-de-chine.* The figure, well modeled with beautiful countenance and an unusually charming figure, stands on a rocky pedestal with flowing drapery as if in a breeze and wears necklace of pearls, cowl covers head. In right hand is the sacred scroll. *Height, 15½ inches.*

(*Illustrated*)

381—Fukien Figure of Kuan-yin with Infant (*Ming*)

Heavy Fukien porcelain, covered with brilliant and evenly-coated thick white glaze. The goddess of charity or mercy, to whom childless women pray, resembles the Christian symbol of the Virgin and Child, ancient Chinese books tell that many examples of this style of group were sent to the Christians, in Japan, during the 16th century. She is seated on open rockwork, with the child, vigorously modeled, and has a lotus flower in hand. Head has simple coiled hair with long braids each side and sacred boss on forehead, a simple necklace is on breast, hands and fingers are very delicate. Robes are voluminous and particularly well sculptured and undercut. *Height, 13 inches.*

(*Illustrated*)

No. 379

No. 380

No. 381

382—Fukien Figure of Buddha (*Ming*)

Heavy Fukien porcelain, covered with brilliant snow-white glaze. The figure is represented with closed eyes seated cross-legged, soles of feet upturned, on a lotus base. Head with long-lobed ears and conventional scroll-boss covering, right hand with the delicate fingers upturned, and left resting on foot and hip. Robes are vigorously modeled, breast covered with elaborate pearl necklace with the swastika emblem.

Height, 11¾ *inches.*

383—Fukien Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain, coated with a thick brilliant glaze of cream-white. The finely modeled figure of the goddess of mercy stands on a conventional rock-pedestal and hands are folded beneath the flowing garments. On the forehead is the mark or boss which is also on statues of the Buddha; on hair, usual dressing with ornament and cowl covering, and pearl necklace with single ornament of the sacred fungus.

Height, 17½ *inches.*

(*Illustrated*)

384—Fukien Figure of Dai-mu (*Ming*)

Heavy Fukien porcelain, with pure rich light-cream or ivory-white glaze. This figure is of the Buddhist teacher called by Chinese Dai-mu, by the Japanese, Daruma. The head is particularly well modeled and full of character, the stern, almost frowning face, with the curious Greco-treatment of the eyebrows, moustache and beard, is very dignified. Hands are under robe and figure stands on a base of waves, lotus flowers and weeds, to symbolize walking on water.

Height, 13½ *inches.*

(*Illustrated*)

385—Fukien Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain, with rich thick cream glaze, *blanc-de-chine.* The figure stands in a contemplative attitude with hands outstretched and is dignified and graceful. The modeling is of sculptural importance and of superlative quality. Robes are simple and flowing and dressing of hair, with cowl, of usual style. No ornament is on breast and one hand clasps wrist of other. The base is an unusual design of conventional cloud form.

(*Illustrated*)

No. 383

No. 384

No. 385

386—Tall Fukien Figure of Buddha (*Ming*)

Heavy Fukien porcelain, with brilliant liquid glaze of snow-white, of varying tints of ivory shades. The tall figure stands on a lotus base in a proud attitude with left hand holding the sacred pearl. Head is covered with short curls, has the long-lobed ears, emblematical of wisdom, and the boss on forehead; upper part of body and arms are bare and an elaborate necklace of pearls with sacred emblems and the swastika in center. An armlet is on upper part of left arm and bracelets on both. The flowing robes are boldly and skilfully modeled. *Height*, 21 *inches.*

(*Illustrated*)

387—Exceptionally Tall Fukien Figure of Kuan-yin (*Ming*)

Very heavy Fukien porcelain covered with a thick liquid glaze of white with creamy-tint. This unusually large and important statue of the goddess of mercy stands on a rocky base and is boldly modeled. The face is particularly pleasing, and hair carefully lined and nearly hidden under a cowl-like headdress; a pearl necklace is on the breast. The robes are elaborated with an incised border of conventional lotus flowers and leaves. This ornamentation is rare and is in no other piece in this collection. A fine example of Ming Fukien figures. *Height*, 26 *inches.*

(*Illustrated*)

388—Soft-paste Fukien Figure of Dai-mu (*Ming*)

Fukien heavy soft-paste, covered with thick even-colored rich cream-white glaze finely crackled. The figure of the Buddhist apostle has legs crossed under flowing robes which conceal the hands and expose part of breast. Head is that of a scholar or priest in deep reflection. The eyebrows, whiskers and beard are curiously modeled in scroll form and there are the prolonged ear-lobes of wisdom.

Height, 12 *inches.*

(*Illustrated*)

388a—Large Fukien Bowl (*Ming*)

Fukien hard porcelain, covered with a rich soft brilliant glaze of slightly rose-tinted ivory-white. Low, gracefully curved shape with square-edged rim and rabbet under rim, three small thumb-like legs at base. An exceptionally large shape and in perfect condition.

Height, 5 *inches; diameter*, 12¼ *inches.*

No. 386

No. 388

No. 387

389—Soft-paste Fukien Figure of Kuan-yin (*Ming*)

Fukien soft-paste, covered with even glaze of light-brown tint, with fine crackling all over. The figure of the goddess is very simply modeled with effective folds, seated cross-legged, and in lap is scroll or book. Face is of dignified mien and on head is usual mode of dressing hair and cowl covering, and on forehead, the sacred boss. There is no ornament in shape of necklace, the whole figure being exceptionally simple and dignified.

Height, 10½ *inches.*

390—Fukien Figure of Kuan-yin with Scepter (*K'ang Hsi*)

Heavy Fukien porcelain, covered with brilliant snow-white glaze. The goddess is standing on a base representing waves and is a benevolent figure, with hands in front of the robes and one, holding the sacred *ju-i* scepter. Head has low-dressed hair with long braids each side; on the forehead is the sacred boss and, as always, long-lobed ears. On breast is pearl necklace with elaborate central ornament.

Height, 15 *inches.*

391—Fukien Figure of Kuan-yin (*Ming*)

Fukien porcelain, with brilliant snow-white glaze. The divinity, with contemplative expression, is walking on lotus-covered water represented by conventional curling waves, boldly modeled. Head has usual dressing of the hair and cowl. Hands are concealed under the heavy flowing robes, and a simple necklace, with single ornament, on breast.

Height, 13½ *inches.*

392—Fukien Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain, with even thick glaze of snow-white, shading in upper portion, to very slight cream-tint. The goddess, in graceful attitude, is represented as walking on the water of a lotus pond; left hand, with long tapering fingers, holds up robes, which are cleverly modeled as if in a high wind; the bare left foot is exposed. Head has finely marked coiled hair with ornament and pin. On breast, necklace with *ju-i* ornament.

Height, 16 *inches.*

393—Fukien Cylindrical Vase (*Ming*)

Fukien translucent porcelain, covered with satiny even glaze of pink-shaded ivory-white. Cylindrical shape, with molded rounded mouth and plain base. At sides are finely modeled Chinese lion-heads with manes. Chinese characters, engraved in paste at side of vase, denote that the vase is an offering by a priest to Kuan-yin, at the temple of Tung-ti bridge, Yeng-ping-fu, for blessings of peace to his family and for answers to prayers.

Height, 10½ *inches.*

394—Fukien Seated Figure of Kuan-yin (*Ming*)

Heavy Fukien porcelain with liquid glaze of slightly-tinted cream-white. The goddess is seated on open rockwork, with one foot doubled under robe and hands resting on other knee, in one hand is the sacred scroll. On part of rock is the bundle of sacred books. Kuan-yin, by one tradition, is said to have been the daughter of a legendary king, and, by another, to be the Chinese version of the Buddhist Avalokitesvara; the deity is represented in many shapes but usually as shown in the figures in this collection. The hair is coiled on head in usual manner and has no covering, the sacred boss is on her forehead and jewels on necklace and robes are vigorously yet finely modeled. Whole statuette makes an extremely attractive piece.

Height, 12½ *inches.*

395—Soft Ivory-white Bottle (*K'ang Hsi*)

Globular body curving to a long slender and gently tapering neck. Hard white porcelain, which is incised with very delicate ornament, and at mouth, separate bands of scrolls and scepter-head; ornament commences immediately under bands and continues down neck to over shoulder in flowing floral pattern. The paste is shown in the margin of the base, which is glazed, and bears the Ming six-characters mark.

Height, 11 *inches.*

396—Soft-paste Fukien Group of Kuan-yin and Child (*Ming*)

Fukien soft-paste, covered with a liquid greenish glaze over cream-tinted paste and finely crackled. Complete with figures and accessories. A group, complete with figures and accessories, is rare and represent Kuan-yin, the maternal, to whom childless women pray, seated on a rocky pedestal, with an infant on her lap; infant bears the lotus-scepter and on sides are the vase of nectar and the bundle of sacred books. At her feet are two small figures representing her follower Jung Nü (the dragon maid) holding a pearl, and the comrade of her earthly adventures, Chên Tsai. At base of pedestal and above the crest of waves, are two dragons twining round the rock. Face has a fine expression and hair is dressed low with tiara and cowl covering.

(*Illustrated*) *Height*, 14½ *inches.*

397—Soft-paste Fukien Figure of Kuan-yin (*Ming*)

Fukien soft-paste, covered with particularly brilliant glaze ranging in color from white to golden-brown and crackled all over in irregular forms. The goddess is half seated on a mat, with one leg doubled under the other partly raised. Left hand holds the sacred scroll. Head has usual hair dressing and covering; on breast is necklace and jewel pendant. Robes are gracefully flowing and the variety of tone of color is very unusual. (Hands repaired.)

(*Illustrated*) *Height*, 9½ *inches.*

398—Soft-paste Fukien Figure of Kuan-yin (*Ming*)

Fukien soft paste, covered with a brilliant creamy-brown glaze of even quality and with a very fine crackle. The goddess of mercy is seated cross-legged on a lotus base, with hands in front and palms up. Head has usual hair dressing and cowl covering. Lappet necklace and jewels on breast. Robes are simply, but very effectively, modeled and the figure is gracious and dignified. *Height*, 10½ *inches.*

(*Illustrated*)

399—Fukien Beaker-shape Vase (*Ming*)

Fukien translucent porcelain, covered with soft and brilliant glaze of cream-white with pink tint. Beaker-shape with trumpet mouth and spreading base, in center, plain band with bead moldings. The partial glazing inside displays the fine quality of the paste. *Height*, 9¾ *inches.*

No. 397

No. 396

No. 398

400—Soft-paste Fukien Figure of Kuan-ti (*Ming*)

No. 400

Fukien heavy soft-paste, covered with soft liquid glaze, cream or old-ivory color, finely crackled all over. The figure of the god of war stands in marked pose, erect with right hand lifted and left holding girdle. Boldly modeled and face has the small gashes to insert the hair of flowing beard, etc.

Height, 13 *inches.*

401—Celadon Vase (*K'ang Hsi*)

Unusual shape, baluster-form but with long slender neck and slightly flaring mouth and rounded edge. The decoration of flowering tree and sparrows, raised slightly in paste so that the brilliant liquid celadon glaze shows the deeper color all over the mass of the vase and lighter at the decoration, exterior being perfectly smooth.

Height, 10¾ *inches.*

402—Tall Clair-de-lune Pilgrim-bottle (*Ch'ien Lung*)

Graceful pear-shape with wide base and tubular handles at sides. Hard white porcelain; covered inside and outside, except for narrow brown-base line, with thick and brilliant *clair-de-lune* glaze of soft-gray tint, faintly crackled under glaze and in diagonal and broadly broken lines. Under base, in pale blue, seal-characters of the reign.

Height, 10½ *inches.*

SINGLE COLOR SPECIMENS

403—Rare Clair-de-lune Bottle-shape Vase (*Yung Chêng*)
Unusual shape, thin disc-shape body flattened at shoulders to straight base and to long slender neck with flanged lip. Hard white porcelain and covered with the exquisite brilliant *clair-de-lune* glaze and of the tint known as "sky-after-rain." Interior and base, pure-white glaze and under base, in double circles, the Imperial characters of the reign.

Height, 12½ *inches.*

404—Soufflé Red Bottle-shape Vase (*Early Ch'ien Lung*)
Gracefully swelling ovoid body with protruding bulbous lip and low base. Hard white porcelain, covered with a rich, deep, blood-red glaze slightly darkening in shade at neck and lightening at rim and base. The glaze exhibits the minutely granulated surface characteristic of the *sh'ui-hung* glaze or soufflé-red mentioned by Père Entrecolles. Base and inside neck glazed white.

Height, 11 *inches.*

405—Peacock-blue Flower-bowl (*Ch'ien Lung*)

Oval shape, beaded rim and tapering to flat base. Hard white porcelain, covered inside and out with a remarkably even-colored brilliant glaze of the peacock-blue class. Base has, under glaze, the seal-characters of reign. This is a fine specimen.

Diameter, 9½ inches; height, 6¾ inches.

406—Mazarine-blue Bottle-shape Vase (*Ch'ien Lung*)

Fine globular-shape merging into a wide neck. Hard porcelain, covered with a very deep shade of brilliant even glaze of the color known as "mazarine-blue." Just before mouth, glaze thins and shows a purple line and overflows into the inside of vase. Base is interesting as the three kiln supports have been roughly cut away exposing the paste and the thickness of glaze.

Height, 12 inches

407—Large Turquoise-blue Bottle (*Chia Ching*)

Full globular body of shapely form gracefully tapering into neck which has been cut down and finished with neat copper rim with expanding lip. The surface of the hard white paste is etched with two large Imperial five-claw dragons engaged in pursuit of the elusive fiery pearl or jewel and emblems of the bat, clouds and flames. Covered all over with a rich brilliant glaze of turquoise or kingfisher-blue which shows deeper in the etched portions and enhances the beauty of the decoration. The glaze is so minutely crackled that it is not easily discovered and the color is particularly fine in artificial light. Under base and under the blue glaze, are the seal-characters of Chia Ching reign.

Height, 11¼ *inches.*

408—Mirror-black and Brown Double-gourd Bottle (*Yung Chêng*)

Globular double-gourd shape of graceful outline. Hard white porcelain. Outside covered with an exceptionally brilliant glaze of mirror-black with vertical feathery shadings into rich buff-brown giving an effect of soft velvet under the richly bright surface. Interior of neck and base a light celadon glaze.

Height, 12½ *inches.*

409—Cream-white Bottle (*Yung Chêng*)

Spherical shape gently curving to wide neck. Hard white porcelain, very thin and translucent. Ornament in low relief; round rim, scepter-head band on shoulder; Greek-fret and scepter-head bands, with clusters of banana leaves up the neck; base, with gadroon ornament and body, covered with arabesque of conventional floral design delicately modeled. Covered, inside and out, with a thick brilliant soft creamy-white glaze.

Height, 12¼ *inches.*

410—Very Fine Yellow Bottle (*Ch'ien Lung*)

Globular body tapering to base and curving to slightly expanding long full neck. Hard translucent semi-eggshell white porcelain, covered with a brilliant even-grade rich yellow glaze, flowing to base where the delicate paste is exposed. Exceptionally large piece of this fine color.

Height, 14 *inches.*

411—Exceptional Light Apple-green Vase (*K'ang Hsi*)

Globular body, wide flanged mouth and high expanding base. Hard white porcelain, with archaic decoration to body and, between three beads at shoulder, *ju-i* head pattern. Above top head, in low relief, bold palm-leaves with Greek-fret centers; below body, fire-emblem pattern. The decoration is partly incised and partly in low relief. All covered with the brilliant, translucent green of the *famille verte* class, deepening in incised and thickened portions of the mirror-like glaze. Mouth, base, and part of interior, light wash of white glaze.

Height, 9½ *inches.*

412—Pair of Mazarine-blue Jars and Covers (*Ch'ien Lung*)

Thick oval outline with wide mouth finished with a thick bead; slightly rounded covers to each jar. Jars and covers are hard white porcelain, coated with a very brilliant deep-blue glaze known as "mazarine-blue." Bases and inside of covers, glazed white and under bases are the seal-characters of the reign.

Height, 9½ *inches; diameter,* 9 *inches.*

413—Pair of Mazarine-blue Stools (*Ch'ien Lung*)

Cylindrical body of slight oval form, and rounded top which has open fret. Hard porcelain, evenly coated with the attractive and brilliant deep glaze known as "mazarine-blue." Inside is thinly glazed. These articles are usually used in the pavilions of Chinese gardens, and more as ornaments than for seats.

Height, 9 *inches.*

414—Tall Mazarine-blue Bottle (*Ch'ien Lung*)

Large pear-shape vase with elegant bulbous body tapering to neck and broad base. Hard porcelain, base coated with ferruginous earth, and coated with a deep-blue brilliant glaze of the shade of "mazarine-blue" but somewhat lighter than usual, perhaps more resembling the tone of "powder-blue." Color is lighter just at top, which has a rim of white glaze.

Height, 16 *inches.*

415—Tall Fish-roe Green Vase (*K'ang Hsi*)

Elongated egg-outline, square-cut top and bottom, with two lion-heads and rings on shoulder in very low relief. Hard white porcelain, covered with bright glaze of grass or cucumber-green color and crackled with the fine lines known as "fish-roe" pattern. Rim finished with ferruginous brown glaze and under base, green glazed.

Height, 12½ *inches.*

416—Rare Ashes-of-roses Vase (*Early K'ang Hsi*)

Oviform with short shoulder and neck and flanged lip. First coating of glaze is the characteristic greenish tint and then a brilliant copper-oxide glaze of the gray pale-red of peach-bloom type and showing spots and mottlings of apple-reds. This variety is known to the Chinese collector as "ashes-of-roses" and is rare. Under base and glaze, in double circle, are the characters, in blue, of Ch'eng Hua reign, Ming Dynasty. (Repaired in lip.) *Height*, 14 *inches.*

417—Large Deep-shade Clair-de-lune Vase (*Ch'ien Lung*)

Tall quadrangular shape with oval outline and curved neck, molded and rabbeted mouth, base deeply recessed. At sides, lion-heads and handles in low relief and resembling an ancient bronze form. Covered, inside and out except for ferruginous glazed edge to base, with brilliant even glaze of *clair-de-lune* quality and of the deep shade of lavender or evening-sky tint. *Height*, 11¾ *inches.*

418—Large Flambé Double-gourd Bottle (*Ch'ien Lung*)

Double gourd-shape of graceful outline. Hard porcelain, covered with the rich transmutation glaze known as *flambé*, a waterfall effect of brilliant streaks and mottlings, blues and greens striving for mastery over the deep rich *sang-de-bœuf* base. Glaze carried down to base and ground away showing the thickness and copper tone. *Height*, 15 *inches.*

419—Tall Mazarine-blue Bottle (*Ch'ien Lung*)

Large vase of pear-shape with bulbous body, tapering to neck and broad base. Hard white porcelain, glazed with the intense brilliant blue called "mazarine-blue" (a phrase supposed to be derived from Cardinal Mazarin but probably a mere conventional term for a favorite color). The blue lightens at mouth, which is rimmed with the interior white glaze, and the lighter color shows as a band at base. White glazed base with seal-characters of the reign in blue.

Height, 15¾ *inches.*

420—Large Flambé Bottle-shape Vase (*Ch'ien Lung*)

Swelling oval strong-shaped body with easy curve to wide neck and slightly expanding mouth. Hard porcellanous ware covered with the *yao-pien* or furnace transmutation glaze accidentally discovered at end of K'ang Hsi period, originally intended for *sang-de-bœuf* and now known as *flambé;* the copper-oxide glaze was transformed into a riot of streaks of green, gray, brown and crimson, the blue coloring predominating over the original intent of red, the whole forming a brilliant effect of color. The glaze has a crackle and is continued into the interior of the neck.

Height, 13¼ *inches.*

421—Tall Powder-blue Bottle (*K'ang Hsi*)

Elegant spherical body with tall slender neck. Hard porcelain of the period and evenly coated with the beautiful *soufflé* glaze known as "powder-blue," brilliant mirror-like surface. Edge of mouth and under base, white glazed. Unusual-sized piece of this graceful shape and of superior quality.

Height, 17¼ *inches.*

422—Large Tinted-white Jar (*Yung Chêng*)

Oval shape, with wide base and beaded rim to short neck of mouth, showing no cover was intended. Hard white porcelain, body ornamented with single flower and leaf-arabesque pattern in low relief, floral labels on neck; on shoulder, Greek-fret and *ju-i* head pattern bands; around base, conventional wave-crest band. Covered, inside and out, with a brilliant white glaze with a faint green tint.

Height, 13 *inches.*

423—Large White Bottle (*Ch'ien Lung*)

Globular body merging into a wide cylindrical neck. Hard white porcelain, with ornament in low relief. At rim, scepter-head band; at base, gadroon or square lotus-leaf panel ornament; around shoulder, narrow Greek-fret band with scepter-head under and banana-leaves above neck; body, filled in with large single flowers amidst an arabesque of leaves. Coated, inside and out, and base, with a brilliant pure-white thick glaze. A finely molded and imposing piece.

Height, 16½ *inches.*

424—Tall Powder-blue Club-shape Vase (*K'ang Hsi*)

Cylindrical shape with square shoulder, tubular neck and flanged lip. Hard-paste white porcelain, covered with a brilliant even-blue *soufflé* glaze of rich quality, known as "powder blue." Edges of flange of lip show the pure-white glaze, which is carried inside and on underside of base.

Height, 16¾ *inches.*

(*Illustrated*)

425—Tall Powder-blue Beaker (*K'ang Hsi*)

Tall oviform body of conventional beaker-shape with trumpet-neck and spreading base. Clear white K'ang Hsi porcelain, evenly coated with the brilliant, blue *soufflé* glaze known as "powder blue." Inside, to swelling of body and base, pure-white glaze which is very accurately carried round lip of mouth. *Height,* 17½ *inches.*

(*Illustrated*)

426—Tall Mirror-black Beaker (*K'ang Hsi*)

Tall oviform body of conventional beaker-shape with trumpet-neck and spreading base. Clear white hard porcelain, evenly coated with perfect mirror-black glaze. Interior, to beginning of bulbous body, rim of and under base, glazed pure white which is also accurately carried round lip of mouth. *Height,* 17½ *inches.*

(*Illustrated*)

No. 426

No. 424

No. 425

427—Tall Mirror-black Club-shape Vase (*K'ang Hsi*)

Cylindrical shape with sloping shoulder, flanged lip and broad base. Clear white hard porcelain, and coated with mirror-black glaze of perfect even quality and brilliancy. At mouth, the white edges, with the blue and the olive-brown colors merging into the deep black, are well defined and interesting. Base and inside are glazed white.

Height, 18¼ *inches.*

428—Tall White Vase (*Ch'ien Lung*)

Tall baluster-form with beaded mouth and plain base. Hard-paste white porcelain, with raised ornament of conventional dragon and floral design, cleverly modeled. Covered with a brilliant thick glaze of soft creamy-white, inside and out.

Height, 17¾ *inches.*

429—Large Moss-green Bowl (*Ch'ien Lung*)

Oval outline, curving to broad base and finished with beaded rim. Hard porcellanous ware, covered with a perfect shade of sea or moss-green glaze of somewhat dull metallic luster and crackled in fine lines. Interior is glazed with a dull finish of blue-gray and base with a bright glaze of same color. Rims of base and bowl are edged with brown ferruginous glaze, and under glaze is mark of four-characters.

Diameter, 14 *inches; height,* 7½ *inches.*

430—Tall Celadon Beaker (*K'ang Hsi*)

Oviform body with long neck expanding to trumpet-shape mouth. Hard-paste white porcelain. Ornamentation of an elaborate and intricate pattern over entire surface, except for plain band at beginning of neck. The pattern is a clever design, motif being peony flowers on simple stalks and spaces filled in with a wealth of conventional leaf ornament. Coated with a brilliant monochrome glaze of soft sea-green celadon, color being deepened, where the glaze lies thicker in the modeling of ornament, thus bringing out the design. Rim and interior of upper part glazed white.

Height, 18 *inches.*

431—Tall White Beaker (*K'ang Hsi*)

Oviform body with long neck expanding to trumpet-shape mouth. Hard-paste white porcelain. Ornament is of an elaborate and intricate pattern over entire surface, except for plain band at beginning of neck. The pattern is a clever design, motif being peony flowers on simple stalks and spaces filled in with a wealth of conventional leaf ornament. Coated with a brilliant enamel white, with very faint green tint which is brought out in the thicker portions of the glaze. Rim and interior of upper part glazed pure-white.

Height, 18 *inches.*

432—Large Celadon Dish (*Yung Chêng*)

Circular segmental outline, short base and flanged rim. Hard white porcelain. Decoration: within large circle inside of dish, in low relief, the archaic form of dragon known as *chih-lung*, a smooth-bodied lizard-like animal with dragon-head and four legs and bifurcated tail, around are conventional emblems of clouds. Surrounding outside of dish is a continuous leaf pattern in low relief. Covered, all over and under base, with a brilliant even-tone celadon glaze of sea-green color with lighter tint at edges of modeling thus accentuating the design. Under base and under glaze, in blue, are the seal-characters of the reign.

Diameter, 18½ *inches.*

433—Tall Deep-blue Cylindrical Vase (*17th Century*)

Plain cylinder with trumpet-mouth and slightly expanding base. Dense hard porcelain. Exterior covered with a thick brilliant glaze of the deepest ultramarine-blue, appearing from a little distance to be black, the glaze is of a *Lang-yao* nature, slightly pinholed and with thick coagulations of the heavy glaze where it finishes abruptly at the base. Interior is of light bluish-green brilliant glaze. Rim finished with a brown ferruginous glaze. An unusually large piece of a rare color.

Height, 25 *inches.*

434—Large Yi-hsing Goldfish Cistern (*Ming*)

Circular, of ovoid outline with short base, flanged and beaded rim. Blue clay burnt to hard brown ware. Covered with characteristic bright glaze of blue-gray and exhibiting the varying shades and streaks of a *chun-yao* variety. Glaze is thin at top and gradually thickens till at base it exhibits a clotted and rolled irregular edge. An exceptionally large and fine piece.

Diameter, 31 *inches; height,* 16 *inches.*

THIRD AND LAST AFTERNOON'S SALE

WEDNESDAY, JANUARY 19, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

YUAN AND MING POTTERY

435—Ting-yao White Bottle-shape Vase (*Sung*)

Bulging low body on short base, rounding shoulders to thin neck which expands to a fluted bulbous mouth. Slightly hardened porcellanous ware approaching soft-paste. Curious decoration, well modeled in low relief, in archaic form of sea-dragon rising from crested waves. Covered with bright mellowed ivory-white glaze, finely crackled.

Height, 6 inches.

436—Pair of T'u Ting-yao Cream Bottle-shape Vases (*Yuan*)

Disc-shaped bodies on short bases, graceful necks with fluted bulbous mouths, on sides are two lion-heads and rings. Hard porcellanous ware, resembling soft-paste; covered with a thick unctuous creamy-white glaze, like congealed lard, and very characteristic of this ware. The thickness is seen in the way the lion-heads and rings are buried beneath the glaze. The neck of one vase exhibits a warm gray stain or variation of the cream color.

Height, 6½ inches.

438—T'u Ting-yao White Dish (*Late Sung*)

Shallow semicircular outline with incurving edge. At rim, on one side, is a finely modeled branch of peach-tree with fruit, and on other side, a bat. Light porcellanous ware covered with the unctuous creamy-white glaze of the period, with slight deeper cream variation.

Diameter, 8½ inches.

439—T'u Ting-yao Cream-white Bottle-shape Vase (*Yuan*)

Disc-shape body with short neck rising from shoulder and with long fluted bulbous-mouth and two lion-heads and rings flatly modeled at side of neck. Hard porcellanous ware, covered with thick unctuous creamy-white glaze finely crackled.

Height, 10 inches.

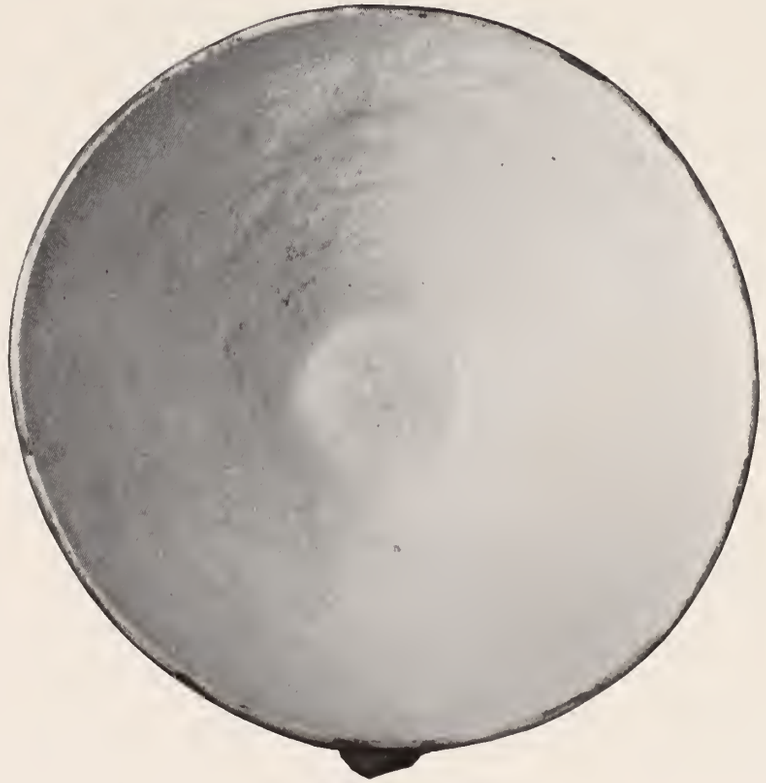
440—Rare Pair of Ting-yao Bowls (*Sung*)

Funnel-shape, deep bowls expanding in straight line from narrow base to wide mouth. Fine light porcellanous ware, covered with thick mellow old-ivory toned glaze. Decoration inside bowls, of flying phœnix, peonies and trees in very low relief and accentuated in parts by fine hair-line etching in the glaze. These are an exceptional pair of bowls of this rare and much prized early ware.

Diameter, 8¼ inches; height, 3¾ inches.

(*Illustrated*)

No. 441



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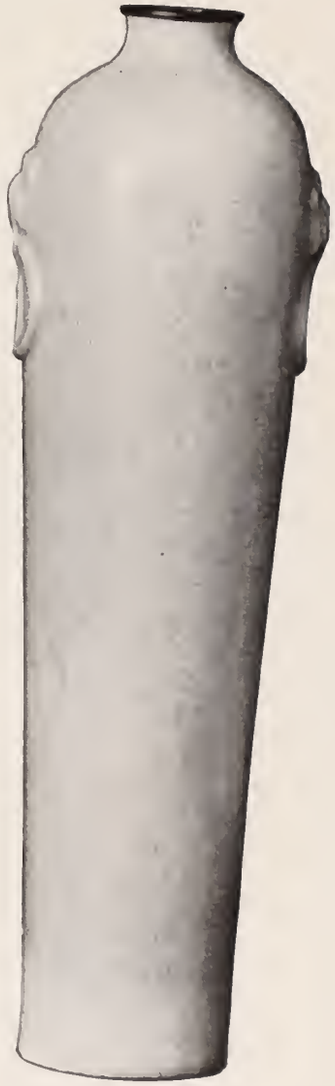


No. 441

441—Exceptional Pair of Buff-white Crackled Bottles (*Sung*)

No. 442

Unusual shape, being a long slender cylinder tapering to base with gently rounding shoulder and short neck, which has, in low relief, leaf and ring; rim is neatly covered with copper head showing patina; many of the early wares were fired upside down and bare mouth-rim covered with a metal band. Hard white porcellanous ware resembling soft-paste. Covered with a soft lustrous glaze of light-buff or old ivory-white glaze, exceedingly finely crackled resembling the "frog-spawn" texture.

(*Illustrated*)

442—Light-buff Crackled Vase (*Early Ming*)

Graceful, elongated slender shape of an inverted ninepin with spreading base and short neck with beaded rim. Hard porcellanous ware, covered with a very finely crackled creamy-gray glaze, which has taken a light-buff color from the stain of time. A very interesting and attractive specimen.

Height, 10½ *inches.*

443—T'u Ting-yao Bottle (*Ming*)

Plain tapering body with steps at shoulder to graceful curve, slender neck with expanding mouth. A simple archaic shape. Hard porcellanous ware. Covered with unctuous creamy-white glaze which shows the characteristic horizontal lines made in applying the glaze.

Height, 14 *inches.*

444—T'u Ting-yao Cream-white Censer (*Yuan*)

Quadrilateral shape of bold outline, standing on four plain legs, body has plain molded lip and two side lappets. Heavy porcellanous ware resembling soft-paste; covered with the thick unctuous creamy-white glaze of the period, slightly colored by age and finely crackled.

Height of vessel, 7½ *inches; width of base*, 4 *inches.*

445—T'u Ting-yao Ivory-white Bottle-shape Vase (*Yuan*)

Disc-shape body with stout long neck and long fluted bulbous mouth. On neck are two lion-heads and rings modeled in low relief. Hard white porcellanous ware, resembling soft-paste; covered with a mellow toned ivory-white thick glaze, finely crackled.

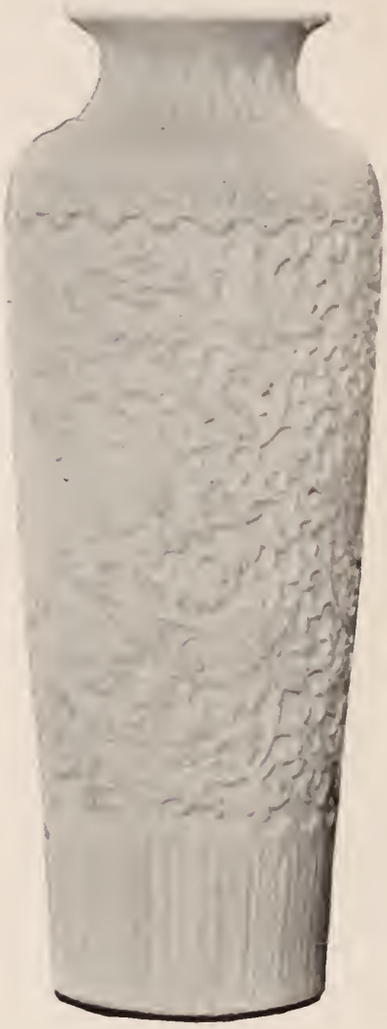
Height, 11¾ *inches.*

446—Rare Crackled White Beaker (*Ming*)

Beaker-shape, wide mouth and base with bulbous central body. Hard porcelain, unglazed at base and rim bound with silver to hide "seggar" marks, being probably baked in kiln bottom upwards. Decoration is in white slip in low relief, and very boldly and cleverly modeled, subject being, the sea-dragon rising from the waves in pursuit of the heavenly orb, amidst shells and fish and the flying horse; dots or bosses of various sizes are also used to form a decoration around neck. Exterior, interior and base are covered with a brilliant thick crackle-glaze of ivory-white; the difference between the paste of decoration and the body ware has made the latter of darker buff tones, imparting charming contrasts to the tint of this very exceptional work.

Height, 11¾ *inches.*

447—Tall T'u Ting-yao Vase (*Ming*)



No. 447

Slender cylindrical body tapering slightly to base with short shoulder and neck expanding to rim. Fine white porcellanous ware, almost approaching soft-paste. Decoration, all over body, of an elaborate floral molded-arabesque pattern with the gadroon base, key pattern on shoulder and palm-leaf on neck. All covered with soft unctuous creamy glaze. This specimen is of a class much admired and sought after by Chinese connoisseurs.

Height, 16 *inches.*

448—Light Gray Bowl (*Sung*)

Plain globular fish-bowl shape with rim incurving to wide mouth. Fine pottery, covered with a thin bright-gray glaze very minutely and evenly crackled. The glaze stops at some distance from base, showing the quality of the fine pottery, which is perfect and without any cracks or defects. This piece is from an excavation and part of the earth, in which it was embedded, is left on bowl.

Diameter, 9 *inches: height,* 6¼ *inches.*

449—T'u Ting-yao White Vase (*Late Sung*)

Archaic bronze-shape, with ovoid body and wide swelling neck. Around neck band, floral ornament in low relief and two tubular handles. Light, hard white porcellanous ware resembling soft-paste, covered with thick unctuous creamy-white glaze of the Ting-yao wares and interior surface is crackled.

Height, 13½ *inches.*

450—Deep-green Bottle (*Yuan*)

Flat ovoid body with long thick neck, fluted bulbous mouth and lion-heads and rings, in low relief, at sides of neck. Soft light pottery. Covered with a rich brilliant green glaze with deep shades where the material has thickened in fluting and at rings.

Height, 7¼ *inches.*

451—Interesting Bronze-glaze Tripod-vessel (*Yung Chêng*)

Cylindrical body on three spear-head legs, mouth slightly expanding, two short stems with ornamental conical knobs on rim. Narrow bands above and below central portion which is divided by four webs, one forming a handle, slightly projecting from body, and space filled in with archaic ornament and diaper. Porcelain, and an imitation of ancient Chou dynasty vessel, reproducing the many-colored effects of the metallic surface and patina, with red, green, brown, malachite, and traces of gilding.

Height, 7½ inches.

452—Lapis-lazuli Wide-mouth Vase (*Ming*)

Goblet-shaped vase of archaic style, resembling bronze form. Bell-shape base on which rests a bulb and from which the expanding trumpet-mouth expands. Hard dense pottery, covered outside and well down mouth with a brilliant lustrous glaze of deep pure-blue in slightly varying shades of lapis-lazuli.

Height, 8 inches.

453—Rare Green with Iron-rust Shade Vase (*Ming*)

Slender baluster-form with molded base, tapering neck and flanged lip. Hard porcellanous ware. Body has two handles lying against sides, and, twining around, a *ch'ih lung*, a smooth, hornless reptile of lizard-like form with divided tail, said to be a warning against greed. Covered with a brilliant, thick stone-like glaze of a deep leaf-green color and stippled nature, blended in parts with iron-rust shading.

Height, 8½ inches.

(*Illustrated*)

454—Pair of Miniature Aubergine Beakers (*Ming*)

Beaker-shape, hexagonal section, with ovoid central body, convex base, and spreading mouth, top part with two handles. Light-buff pottery, slightly ornamented, at center part of band of body, with a sparse use of turquoise-blue enamel. Exterior is covered with a brilliant deep purple aubergine glaze. Interior of mouth has the turquoise-blue glaze.

Height, 6¾ inches.

(*Illustrated*)

455—Yi-hsing Clair-de-lune Tray (*Ming*)

Finely modeled in form of a shallow leaf, with intricately crackled upturned edges and lined veins; stands on short points. Blue clay burnt to hard dense ware. Covered with a brilliant soft glaze of *clair-de-lune* gray-green tint, at edges of leaves and veins; where thin, the deep umber tones of pottery intensify the outlines; where thick, at veins, in the clots under base and in the flat of tray, the glaze deepens to shades of pure ultramarine and cobalt colors. An unusual and very attractive specimen of this ware which was made at Yi-hsing near Soochow, Kiangsu province. This ware is highly prized by Chinese connoisseurs.

Length, 10 inches.

456—Mottled Turquoise-blue Bowl (*Early Ming*)

Rounded shoulder turning in at rim and tapering to wide flat base. Heavy earthenware. Exterior covered with a brilliant thick glaze, of a rich tone of turquoise-blue, flecked or mottled with lighter and darker spots and splashes. Glaze terminates in thick masses of deepest blue under edge of base, and patches of glaze are to be seen inside the bowl.

Diameter, 6½ inches; depth, 3¼ inches.

No. 454

No. 453

No. 454

457—Rare Pair of Onion-green Bowls (*Early Ming*)

Oval shape from a straight base. Hard heavy porcellanous ware. Decoration of exterior, bold flowing floral-pattern slightly recessed into paste with fine fret-band at rim and same in interior, which has deeper rock-like pattern. The paste body, a clay-yellow color, has a few lines of irregular crackle and is coated with a particularly thick clear unctuous glaze of rich onion or shade-of-celadon tint: glaze is almost in masses or clotted in interior and of an exquisite tint in deeper parts of bowl. It has nearly obliterated the fret-pattern of interior at rim and has a soft velvety feel like smooth polished stone. Base is similar glaze with neat brown edge.

Diameter, 6 inches.

458—Aubergine Censer (*Ming*)

Round globular body on three short supports, cylindrical neck with flanged wide mouth. Hard porcellanous ware. Exterior covered with a brilliant thick glaze of aubergine quality and crackled like "fish-spawn." The color varies from richest blue-toned-purple to green shades with browns at neck and under flange. It shows perfect aubergine with flecks of deep malachite, and glaze overflows into a complete thick rim of green. The opulent quality of the glaze is particularly shown at base where there is a thick drop of the glassy material. Under body is a recess with rich green glaze.

Height, 5¼ inches.

459—Yi-hsing Clair-de-lune Hanging Vase (*Ming*)

Oviform body of quadrangular plan, with edges chamfered; square neck with tubular handles and slightly expanding base. Blue clay burnt to heavy and hard dark-brown ware. Covered, inside and out, with thick bright glaze of *clair-de-lune* light-blue tint, crackled all over with mosaic lines. The end of glaze, near and under base, exhibits the characteristic clots or tears of the rich thick material.

Height, 8¼ inches.

460—Aubergine Vase (*Ming*)

Bold spherical body with short neck, wide mouth and slightly expanding base. Hard porcellanous ware. Exterior is covered with a rich purple-aubergine glaze of the *brinjal* color and of remarkably even tone. Interior is coated with a dull glaze of turquoise-blue. Base is glazed with a thin wash of aubergine.

Height, 6½ inches.

461—Pair of Miniature Turquoise-blue Beakers (*Early Ming*)

Square section with expanding base and head, narrow oval band runs round body, nearer base than mouth. Hard pottery. Decoration consists of floral patterns on sides and emblems on base and band. Modeling is bold and effective. Exterior completely covered with a brilliant clear turquoise-blue glaze which shows, where thinned at edges of modeling, the buff color of the earthenware, and thus accentuates the design. Color is deepened to lovely shades where massed in thicker portions. A very attractive pair of temple beakers.

Height, 8 *inches.*

462—Light Celadon Cone-shape Jar (*Ming*)

Unusual, early bronze, shape of an inverted cone with rounded end to wide base and cut level at mouth. At sides, are quaintly modeled bats as handles. Hard white porcellanous ware. Covered with a thick brilliant celadon glaze, sparsely crackled in irregular lines.

Height, 9¼ *inches.*

463—Crackled Gray Bottle (*Ming*)

Globular body shaping to long slender neck with slightly expanding mouth and standing on short hollow base. Light, dense porcellanous ware. Around neck, two mythical lizard-like reptiles with bifurcated tails modeled in high relief. Covered with an even toned silver-gray brilliant glaze, finely crackled and resembling "frog-spawn" variety. The limpidity of the glaze, with delicate blue tint, can be well observed in the small pools made by the projecting animal bodies and tails.

Height, 13¼ *inches.*

464—Mirror-black Bottle-shape Vase (*Ming*)

Bottle or ninepin shape, slightly tapering body with long curve to slender neck and small trumpet-shaped mouth. Hard red pottery, covered, outside and into neck, with a brilliant mirror-black glaze of rich brown tone and this color slightly shows at edge of base and rim of mouth.

Height, 12 *inches.*

465—Exceptional Granulated-black Vase (*Early Sung*)

Curious shape, probably reproduction of a T'ang temple-vase; ovoid body, sharply tapering to the neck of an expanding, rimmed, flat base; above shoulder, starts a wide curved neck, with two incised lines, forming a band and beaded rim. Hard heavy porcellanous stoneware; exterior and interior of part of neck are covered with a lustrous thick black glaze of granulated surface. Flow of glaze ends irregularly at base and shows rich dark brown influence. Base is unglazed and under are streaks of the pure glaze.

Height, 12 *inches.*

466—T'u-ting Black Bottle-shape Vase (*Yuan*)

No. 466

Flattened disc-shaped body with tall broad neck and long fluted bulb-mouth; at sides of neck, two lion-head and rings in low relief. Hard white porcellanous ware resembling soft-paste. Covered with lustrous jet-black glaze with rich brown shadings at lip and edges of the modeled lion-heads, rings and under base.

Height, 10½ *inches.*

467—Large Yi-hsing Clair-de-lune Vase (*Ming*)

Boldly swelling, globular outline with neck expanding to beaded rim of wide mouth, short base. In plan, oval in four segmental swelling sections; on shoulder, two bold lion-heads and rings in low relief. Blue clay burnt to a hard brown ware. Covered with a brilliant and extra-thick glaze of varying shades of bright blue-gray. Glaze flows vertically and ends, at base and inside vase, in thick clots and shows the delicate streaks of the blue shades.

Height, 12 *inches.*

468—Brown Graffiato Tz'u Chou Decorated Jar (*Sung*)

Inverted cone shape, spherical body tapering to broad base, with short neck to wide mouth. Hard heavy red stoneware. Decoration is made by cutting out the slip enamel or thick glaze to form a broad floral band round body, with bold flowing lines of conventional leaves and flowers, lines are left above and below band, and at neck-shoulder, leaf-pattern is indicated with thin outline cut out of the slip. Color of enamel glaze is a soft chocolate-brown with olive influence showing more clearly in the glaze under base. A fine example of the Tz'u Chou ware.

Diameter, 11 *inches; height,* 9½ *inches.*

469—Brown and Celadon Figure of Hermit (*Early Ming*)

The figure of a hermit or religious person is seated, with one leg under the bent knee of the other, on a broad palm-leaf mat; head is covered with the snail-shell bosses intended for hair, and rests, as in slumber, on hands and knee. The body, except for bare right breast, hands, and parts of legs, is covered with a cloak formed of thick unctuous celadon glaze crackled, which forms an effective contrast to the dark-brown tone of the unglazed stoneware of figure. At side is a bundle of sacred books, edges glazed white, and in front, the pilgrim-bowl for alms. Base is formed of a pedestal of rockwork, clear glazed, with crevices marked with splashes of thick blue and shaded-white glaze. A well-modeled and impressive work.

Height, 8½ *inches.*

470—Famille Verte Dragon Vase (18*th Century*)

Ovoid body, with full neck abruptly starting from a bead shoulder and curving gently to an expanding mouth. On one side are two very vigorously modeled dragons in pursuit of the mysterious jewel or orb. Porcellanous ware, covered, except the dragons, with an exceptionally deep and extra-brilliant green glaze. The dragons are in yellow with sparsely-used black, coral-red eyes and orb is of black with two small green dots like eyes.

Height, 10 *inches.*

471—Famille Verte Pair of Parrots (18*th Century*)

Well modeled figures of birds standing on open rockwork. Hard porcellanous ware with three-color brilliant and translucent enamels; back and wings are of the true *famille verte* green, breast and beak yellow; rocks are a mixture of blue, aubergine and yellow.

Height, 11¼ *inches.*

472—Pair of Bronze-green Companion Dogs of Fo (*Early Ming*)

Vigorously modeled in conventional form, seated on haunches, on flat rectilinear pedestals with curved feet and cusped fringe. They represent the mythical lions, called "Dogs of Fo," the guardians of Buddhist temple and images. Both with open mouths, coats of waved lines and spreading tails. The male has right forepaw resting on ball of brocade and the female has left forepaw on a playful cub. Soft "pipe-clay" pottery, covered with a thin glaze of light bronze-green of malachite color with mottlings of earthy-green, giving a remarkable resemblance to a very ancient bronze. (Slightly repaired.)

Height, 9¼ *inches.*

473—Clair-de-lune Mythical Animal (*Ming*)

Animal of the "Dog of Fo" type standing on four feet. The modeling is exceptionally vigorous, yet detailed, as shown in the small sharp teeth in mouth. The beast has a quaint bifurcated tail, ball-shaped claws, and is a sculptural work. Hard porcellanous ware covered with a glaze of *clair-de-lune* type, of mottled and streaky blues over brown ware. *Height*, 8½ *inches.*

474—Aubergine Dog of Fo (*Ming*)

Vigorously modeled, the guardian of the temple sits on haunches with head upturned. Hard white porcelain, covered with the thick characteristic glaze of the period, of a deep ultramarine-blue, with bright turquoise-blue used in coiled mane, claws, jaw, and other parts. A very desirable and attractive specimen. *Height*, 8½ *inches.*

475—Black Image of a Monkey (*Early Ming*)

The animal sits on its haunches and is vigorously modeled and bears, in its front paws, a shoe of silver "sycee," symbolic of wealth. Hard heavy stoneware. The whole body is of dense coal-black glaze with yellow and burnt-sienna colors, used for base, paws, and sycee. The base is of turquoise-blue with malachite-green for the short tail.

Height, 13¼ *inches.*

476—Pair of Stone Dogs of Fo on Drums (*Sung*)

Quaint squat figures on circular pedestals resembling temple drums. The male has paw on ball, and female, in addition, a puppy gamboling on her back. Rude archaic figures, with charm from the vigorous sculpture, which has been colored with vermilion and green.

Diameter of drum, 3½ *inches; height,* 6 *inches.*

477—Pair Marble Dogs of Fo (*Sung*)

Boldly carved, mythical lions, squatting on square plain pedestals. Fierce heads, with open mouths and vigorous outline to legs and bodies. The figures have been colored with vermilion, green and black lacquer.

Height, 9 *inches; length,* 5 *inches.*

478—Pair of Stone Lions (*Sung*)

The animals are seated on haunches on a plain stepped rectangular base. The mythical beasts have open mouths with prominent tongues and manes covered with convoluted coils of quaint modeling; tails overflow side of base. Of archaic form and made out of a heavy dense fine-grained stone with surface mellowed by age to a dull polish of brown hue.

Height, 10 *inches; length,* 8½ *inches.*

479—Decorated Figure of a Lohan (*Early Ming*)

Figure is seated cross-legged on a lotus flower, part of an elaborately finished and molded throne, with four lion-head curved legs, *ju-i* head and other patterns incised. In hands is the sacred peach. Hard heavy pottery, covered with a brilliant glaze. Outer robes are of rich, deep burnt-sienna, inner robes of malachite green, also used for legs and part of throne, head is of dark brown. Vivid green is employed for peach, border of garments and part of pedestal.

Height, 16 *inches.*

480—Decorated Seated-figure of Kuan-yin (*Early Ming*)

The figure of the goddess of mercy is seated cross-legged on a thin base, and is of pottery. Hands, breast and face are left unglazed, and were probably lacquered and gilded, which now remains only complete on face. Robes and head-dress, back and front, are covered with a brilliant iridescent glaze of vivid-green and deep-yellow with patches and parts of turquoise-blue. *Height,* 12½ *inches.*

(*Illustrated*)

481—Rare Decorated Figure of Shou-lao (*Early Ming*)

Group, on a rectangular base, represents a venerable old man with bald and protuberant head and long, pointed beard, the "Shou Lao," Taoist god of longevity, with sacred scroll in hand and seated on the spotted deer, and with his other attributes, the stork with the *ling-chih* fungus in mouth, and boy attendant with pearl in hand. Close grained porcellanous ware; decorated, except for the face of figure and under base, with rich enamels. Aubergine, of a particularly rich purple shade, used predominantly for robes, which have a turquoise-blue edging. Deep Ming greens are used for lower layers of base, with center part and top, and for lower robes, a deep blue-tinted aubergine, yellow used for deer, stork, and details. A fine example of early work and in perfect condition. It is a rare example of the Chêng Tê reign of the Ming dynasty.

(*Illustrated*) *Height,* 15 *inches.*

482—Imposing Figure of a Deity (*Ming*)

The imposing figure of the deity is seated on bench with rectangular pedestal of severe lines and moldings, one hand held up and other, against girdle. Hard heavy pottery. The robe, with flowing outline, is covered with a deep Ming green glaze with malachite tints. Head-dress is of a deep turquoise-blue. Heavy gilding is employed for hands, face, and breastplate, which is ornamented with a dragon and clouds mostly gilt, but with parts of turquoise-blue. Pedestal is green and yellow with traces of red in the fretwork under. *Height,* 20½ *inches.*

(*Illustrated*)

No. 480

No. 482

No. 481

483—Large Marble Figure of God of Literature (*Sung*)

Seated on an oblong base with arms folded in contemplative pose, and a benign expression on the face, the folds of the robes and the deep feeling of this work show high sculptural quality. The surface has been coated with red lacquer paint and still shows traces of same.

Height, 21½ *inches.*

484—Bronze-green Censer and Cover (*Early Ming*)

Oblong, straight-sided vessel resting on four tubular feet with cut-ribs at angles, flange at top and curved band-rim handles. Body is decorated with diaper of small squares with round boss in each and archaic lined-border and large key pattern medallions. Cover is deeply recessed, has floral ornament, and on top, a vigorously-molded "Dog of Fo," with paw on ball of brocade. Imitation of ancient bronze sacrificial vessel. Soft "pipe-clay" pottery covered with a light bronze-green glaze of various shades, showing effect of time in color of burnt-clay. Imitations of incrustations of verdigris are to be seen, giving a remarkable resemblance to ancient bronze. (Repaired.)

Height, 14 *inches: size of vessel,* 8 *by* 6¼ *in hes.*

(*Illustrated*)

485—Tall Pair of Bronze-green Beakers (*Early Ming*)

Beaker shape, with expanding base, globular band and trumpet-mouth, imitation of old bronze form in soft, light pottery resembling pipe-clay. Decoration is of archaic pattern, sharply molded, with bold palm leaves at neck and base, key-diaper of swastika fret around band, with dragon medallions, four vertical ribs on band. Covered with a dull green glaze, buff tones on lines, and verdigris-like incrustations giving a remarkable resemblance to ancient bronze. (One slightly repaired at base.) *Height,* 16½ *inches.*

(*Illustrated*)

486—Decorated Garden Seat (*Ming*)

Barrel shape, with slightly rounding top. Hard porcelain. Decoration consists of two hoops round barrel with bosses closely together, and above, single bosses spaced at intervals; between the hoops are two boldly modeled archaic lion-heads, with lotus and other subjects between, in slight relief. Above upper band are cloud emblems, from base issue crested waves, on top is a medallion of flower and leaves, deeply recessed. Dull glazed all over with blue and green mottlings for body, decoration being picked out with pale-aubergine and yellow. *Height,* 13¼ *inches.*

No. 485

No. 484

No. 485

487—Large Ultramarine Water-lily Cistern (*Ming*)

Circular, ovoid outline with angular flange rim, under which is a complete ring of separate lion-heads. Hard heavy pottery, covered with deep ultramarine glaze in slightly varying shades. The glaze in parts has flaked off, adhesion to surface of the soft pottery rarely stands the test of considerable time and large, completely covered pieces are hardly ever found. *Diameter, 19½ inches; height, 13 inches.*

487a—Important Tall Baluster Vase (*Yuan or Early Ming*)

Tall imposing baluster-form with wide base and short narrow neck. Hard porcellanous ware following the rare *Chun-yao* of the Sung Dynasty. Three rich red splashes flow down from neck towards base, on a blue-gray glazed body of soft and changing shades. This charming effect is heightened by the metallic luster of the bright glaze. Base is unglazed but with an iron-rust surface, showing, in parts, the exposed paste. *Height, 24 inches.*

487b—Pair of Tall Excavated Pottery Urns (*Sung*)

Cylindrical, with slightly swelling bulbous body gently curving to segmental band and short neck, cover with bird top. Above body is a band of semi-detached figures and around neck, twines a dragon, in high relief. At one side is a quaint ear. The modeling is exceedingly vigorous and bold, and in nearly perfect condition. Pottery, and covered with a celadon-tint glaze all over, except base. These vessels are used to hold offerings to ancestors and are rarely found complete and in such fine condition. *Height, 30 inches.*

488—Pair of Manchu Mandarin Figures (*18th Century*)

Pottery figures, representing a Manchu mandarin and his wife in ceremonial pose, standing on angular-sided bases, richly enameled in black, yellow and green, *famille verte*, three-color glazes, "*san t'sai.*" The heads, hands and lower part of the body are in unglazed pottery and movable. A typical example of the Manchu costumes of the period.

Height, 33 inches.

489—Pottery Model of Temple Shrine (*Ming*)

Pottery; model of temple shrine architecture, with double heavy curved tiled roof with crested gables and angles. Center pear-shape *stupa* on ridge. Between the four round posts supporting roofs is a group of figures. Covered with the brilliant three-color glazes of the period, iridescent and with silver patina from burial. *Height, 2 feet 6½ inches.*

No. 489A

489A—Important Tall Pottery Figure (*Ming*)

This imposing figure is believed to be one of the largest known works in pottery of this period. It probably represents a demon-attendant of a Lohan who is conjuring a dragon to emerge from the water, in a vase or pedestal, which overflows in lines with crested waves. The figure is very boldly and vigorously modeled with sculptural force yet with considerable detail, and is a fine example of this early period. Covered with brilliant and iridescent glazes in following colors: deep yellow, with sparse brown, for cape and outer garments and dragon's head; aubergine of a particularly brilliant glaze for the base, body, face, arms and legs; green mostly for vase, waterfall and girdle-garment; with white employed sparingly, and red for only lips and tongue. A large and important work, worthy of the attention of museums and collectors.

Height, 4 feet 4 inches.

(*Illustrated*)

489B—Gilt and Lacquer Wood Figure of a Priest (*Sung*)

Upright figure of a sage or priest holding scroll in hand, with ample robes and ornamental breastplate. In wood, and on angular stand. Figure has been completely lacquered and gilded, and is of great antiquity.

Height, 11 inches.

490—Pair of Black Lacquer Cabinets (*Ch'ien Lung*)

Black lacquer on wood, with intricate and minute inlay, on all faces, of mother-of-pearl in brilliant and varying colors. Designs of landscapes, palaces, pagodas, with floral and diaper patterns. Interior contains five small drawers and a compartment; the cabinets are intended to be used by ladies as jewel-cases or for toilet requisites. The workmanship and materials are of an unusually fine quality.

Height, 15 inches; depth, 10 inches; width, 14 inches.

491—A Nobleman's Set of Harness (*Ch'ien Lung*)

A set of harness, of considerable decorative value due to the fine cloisonné work which is lavishly used. Saddles, bits, stirrups, whisks and trappings are all ornamented with very fine and deep-colored cloisonné work. Saddle has in addition mother-of-pearl inlay.

492—Pair of Palace Hanging-lanterns (*Ch'ien Lung*)

Graceful shape and exquisitely carved in Chinese redwood. Slender columns at angles, with fretted and carved panels; jade ornaments inserted in portions of framework; also gilt ornaments and reticulated top shade. Side openings are filled with soft blue silk gauze embroidered with flowers and birds.

Height, 29 inches.

493—Two Split-bamboo Screens (*Ch'ien Lung*)

One in carved and paneled wood frame of typical Chinese shape and moldings. The screens are made of delicate variegated-bamboo slips on which a design is made by twisting on the slips brightly-colored fine silk. The framed screen shows a golden pheasant standing on rocks surrounded by magnolia and peony flowers and foliage. The hanging screen is of a rich dark vermilion ground, with crest-shape storks and conventional clouds.

Height of framed screen, 40 inches; width, 38 inches.
Height of hanging screen, 30 inches; width, 37 inches.

493a—Pair of Lacquer Trunks (*Ch'ien Lung*)

Oblong shape; wood coated with vermilion lacquer and with brass mountings. The several panels of top, sides and ends are incised and ornamented in black and gold with elaborate and finely drawn designs of dragons and various emblematical and floral embellishments.

Length, 37 inches; width, 24 inches; depth, 18 inches.

494—Two Carved Lacquer Panels (*Ming*)

Wood panels covered with finely carved lacquer of cinnabar tint, profusely gilt and with brown shades. Decoration of panels consists of elaborate dragons swirling amidst cloud scrolls and floral background. Border of conventional key-patterns, with reserves containing bats (happiness) and character *Shou* (longevity).

Length, 27½ inches; height, 25 inches.

495—Four Carved Lacquer Panels (*Ming*)

Wood, lacquered. On deep-toned brown ground, a circular reserve encloses a dragon with sacred jewel in cloud and wave effects, ornately surrounded with flowing floral-scroll designs with conventional key-pattern border, decorated in various colors with a profusion of gold.

Length, 27½ inches; height, 21½ inches.

496—Two Carved Lacquer Panels (*Ming*)

Wood, ground of cinnabar-color lacquer elaborately decorated with the dragon-on-the-waves rising upwards and phœnix above; floral scroll designs over the whole surface, painted with various vegetable colors and gilt profusely used. The border is of bats with the character of *Shou* (longevity).

Height, 3 feet 10¼ inches; width, 2 feet ¾ inch.

497—Pair of Carved Lacquer Panels (*Ming*)

Wood, lacquered a rich deep-brown ground, with decoration, in a square reserve, of the *kylin* in striking posture amidst landscape, surmounted above by a reserve depicting a dragon with cloud-scroll effects and the sacred jewel, all surrounded with floral scrollwork ornately colored and with a conventional key-pattern border in black, and gold freely used.

Height, 3 feet 10 inches; width, 21½ inches.

497a—Four Lacquer Panels (*Ming*)

Wood, lacquered in high relief with various designs, representing pictures of mountainous scenery with temple buildings, and surrounded by a border of the conventional key-pattern, all ornamented in gold and silver lacquer on a jet-black ground.

Length and height, 2 feet 5 inches.

498—Rare Carved Lacquer Panel-picture and Frame (*Ming*)

Wood, lacquered in low relief. Picture is of an elaborate garden pavilion and fenced terrace with many children at play, and rocks, trees and conventional clouds. Tone of lacquer for the larger portion of picture is a rich golden yellow, with bright and ornate colors used for details of buildings, trees and figures. The remainder of surface or sky is a rich cinnabar-red, completely covered with intricate triangular diaper-pattern drawn in gold. The design is deeply etched and outlined, giving a strong and charming mosaic effect. Hardwood frame, simply molded, with orginal carved and chased gilt-metal hanger. An important and rare work in lacquer of this early period.

Height, 5 feet 5 inches; width, 2 feet 6 inches.

No. 500

No. 501

499—Pair of Carved Lacquer Screen Panels (*Ming*)
Wood, lacquered a deep mellow brown-red ground, with bold and vigorous carvings of birds, rocks, magnolias, orchids and foliage, ornately colored with vegetable paints and profusely outlined with gold. The fine composition must be the work of an artist of first rank, being in exquisite taste and harmony. The panels are very reminiscent of old Spanish stamped leather.

Height, 5 feet 2 inches; width, 2 feet 2 inches.

500—Rare Pair of Large Teak Carved Panels (*Ch'ien Lung*)
Made as pictures for hanging on walls with frames of same wood, decorated with gilded metal, fretted and chased, angles and plates, also heavy hangers. Carving is singularly bold and in high relief, yet with considerable detail, and represents the sixteen Lohans or Buddhist apostles in different positions on rocks near pavilions and amidst woods and streams. The figures are in gilded bronze. The characters enumerate each Lohan and was written by the Emperor Ch'ien Lung. A rare work and owned by the Imperial family.

Height, 4 feet 1 inch; width, 2 feet 6 inches.

(*Illustrated*)

501—Pair of Kingfisher-feather Screens (*Ch'ien Lung*)
The panels within the frames are entirely made of kingfisher feathers of exquisite deep turquoise-blue color. One panel represents two phœnixes, made almost entirely from pheasant feathers; other panel, two peacocks (one with outspread tail), similarly fashioned with peacock feathers. Smaller birds and butterflies are in each picture, together with rocks, trees and flowers, all marvelously made with the tiny feathers and giving a brilliantly colored effect. Enclosed in massive hardwood stands and frames elaborately carved, and with mythical animal-heads to side bases.

Height, 3 feet 1 inch; width, 2 feet 3 inches.

(*Illustrated*)

502—Rare Pair of Double-panel Wrought-iron Pictures (*Ming*)

Enclosed in double-panel hardwood frames, of severe Chinese style with characteristic bronze hangers, are sprays of marsh-plant (with a grasshopper), prunus branch and flower, aster and iris, wrought in iron with artistic feeling and forming pictures as seen against the ground-glass back. The delicacy and beauty of form with the high technique of craftmanship command the admiration of Chinese connoisseurs and these pictures, of this early date, are very rarely to be obtained.

Over frames: Height, 4 feet 1½ inches: width, 14½ inches.

503—Nine-panel Lacquer and Iron Screen (*Ch'ien Lung*)

Nine leaves or panels; framing, similar front and back, is made of wood lacquered rich chocolate-brown and decorated with floral medallions in gold, red and green; plaques at top and base are decorated with design of bats and peaches in similar colors. Panels are filled in with pictures in iron, wrought and forged with great vigor and beauty into forms of pine, aster, bamboo, orchis and prunus, first being in center and others duplicated in adjoining panels. Back of panels is salmon-pink silk, hand-painted with floral and other symbols.

Height with stand, 6 feet: width of each leaf, 13¾ inches.

504—Imperial Five-panel Mirror-painted Screen (*Ch'ien Lung*)

Frames of each leaf or panel are made in very heavy hardwood, now almost black from age, molded in the attractively severe Chinese style. Small oblong, upper panel of each leaf, enameled copper, Imperial yellow ground with *chih-lung* pattern and *Shou* character embossed in blue. Under, is a long mirror-painting of floral subjects with rock, birds, butterflies and water, foregrounds in bright and harmonious colors. Under, is a small oblong panel enameled in *famille rose* colors, with the domestic and sacred symbols delicately outlined in gold. Under, a square panel exquisitely carved, in relief, of lotus flower, with flowing and rectilinear designs. Under, a narrow oblong enameled panel with turquoise-blue ground; floral pattern in bright vivid colors of blue, red and yellow. A rare and important screen and obtained from an Imperial palace.

Each leaf: Height, 5 feet 7 inches: width, 16 inches.

505—Pair of Double-panel Wrought-iron Pictures (*Ming*)

Enclosed in double-panel hardwood frames, of severe Chinese style with characteristic bronze hangers, are sprays of bamboo, ground orchis (with grasshopper), orchis and lotus (with land crab), wrought in iron with artistic feeling and forming pictures as seen against the ground-glass back. The delicacy and beauty of form, combined with the high technique of craftsmanship, command the admiration of Chinese connoisseurs, and these pictures, of this early date, are very rarely to be obtained.

Over frames: Height, 4 *feet* 1½ *inches; width,* 14½ *inches.*

506—Mirror and Glass-painted Ten-panel Screen (*Ch'ien Lung*)

Frame of each leaf or panel is made of hardwood molded in Chinese style. From top commences an oblong plaque of carved wood, with bat and cloud motif and *Shou* character in center. Under, a mirror-glass painting, in colors, of flowers and landscapes. Under, a long painting on glass, in bright and vivid colors, depicting various scenes of receptions and audiences with military displays and processions. Under, another mirror-glass painting with floral decoration, landscape and symbols. Under, and lowest, panel carved with elaborate *chih-lung* pattern, bats and *Shou* characters. The two end leaves have the glass-painted panel divided vertically into two parts and one of the halves again divided into two. Combination of glass and mirror-glass paintings in a screen is rare. Obtained from a palace in Peking.

Each leaf: Height, 7 feet; width, 16 inches.

507—Important and Rare Carved Coromandel Screen (*Shun Chih*)

In twelve leaves or panels and, when opened out, forms a complete picture with a wealth of detail, both in front and at back, which would take a volume to describe in detail. Made of wood, lacquered a rich golden brown, elaborately carved with extraordinary vigor and yet with thoroughly artistic merit in details. Scheme of decoration is the depicting, in the six central leaves, famous places in the Fukien province (enumerated in detail below), in green, blue and yellow, with, on two leaves on each side, eulogistic and descriptive writing. These landscapes and characters, at side, are enclosed in a border of octagons and circular medallions, with characters and a stork crest. Surrounding the border, and to the Greek-fret-pattern edge of completed screen, are numbers of floral and symbolical subjects, all deeply carved and lacquered in bright, yet subdued colors. Back of each leaf is divided into five panels, three being occupied by flora, bird and landscape-pictures finely and effectively carved and lacquered; the other two panels filled with writing in both ordinary and seal characters. A flowing lotus-motif border, carved and colored, runs completely around back of screen.

This great screen was made in the period of the first Emperor of the Ching Dynasty, Shun Chih (A.D. 1644-1661), and is one of the earliest known "Coromandel" screens,

麗湖九溪圖 奉祝
大台柱即銓諫靜翁崔老父壽筵自此
古賢哲之生關乎川嶽往往勳業所至與之爲類而可舉以
名頌或
靜翁崔侯去年春來龍吾儕義征仁育既復觀山高水清矣屬
又南行收復永德二邑霽旗鼓掌推出入將相行且夢寐
江山故月祖砌遺辰再覆謂彭以事其双斥介之夫僅勇產
也至自蓬萊愈尹我邑洞儀吏也我邑雖困極乎得侯領撫
比諸多少戰場洞武陵溪華胥國也吾儕戴穿履厚於山見
春岱之高於水見渤海之深於侯見功德之在吾儕者山若
蓋之高水若蓋之深也乃爲之圖九幣作九歌于以當紀海
之壽與呼嵩之祝也謹記

No. 507

which are usually K'ang Hsi period and after. It is very rare to find the maker's name on any important screen and it was only placed on the very finest and most exceptional works. Name of artist is cut on the right-hand side and is Ho Sai Tong. The screen was a presentation on his birthday to General Chi Yen by his personal staff, officers, nobility and gentry of a district in the province of Fukien. The eulogies on the side panels praise his ability as a great administrator, his justice and leniency in the pacification of the province, and his high ideals and strength of character. A poem makes comparison of his qualities as being much higher than the highest peak in the province and deeper than the deepest depth of the ocean, and wishes him long life, prosperity and all blessings.

The carvings in the six central leaves of screen depict the famous or beauty objects and places of the province and are as follows:

1. Called "Thunderbolt." A meteoric stone denoting power and strength.
2. A waterfall known as "The Cloud Cleanser."
3. A cave with stone called "rest and ease" where lonely travelers can rest their heads. A subject of classical pictures.
4. The Phœnix peak.
5. Is called "the five stars," from the influence on crops and prosperity of the province.
6. Royal cliff or peak.
7. "The ripe peach cave."
8. "The sky-blue pavilion."
9. "The thousand years stone."
10. "Stone table where the elixir of life is served."
11. "The purple pearl."
12. "The stone drum."
13. Panel called "the crystal palace."
14. A waterfall.
15. Pavilion for admiring the surrounding landscape.
16. The phœnix pass or valley.
17. The mountain, "with its head turned."

At back of screen, the characters, on the panels intersecting the flower and decorative panels, are poems praising the beauty of the flowers and scenes, with allusions to the great qualities of the recipient of this magnificent presentation.

Each leaf is 8 feet 7 inches high and 18¼ inches wide.

(*Illustrated*)

508—Piece of Yellow Silk Brocade (*18th Century*)

Subdued yellow ground; geometrical pattern, with medallions filled in with fine diapers and flower petals, outlined and decorated with different colors.

Length, 4 feet 7 inches; width, 2 feet 5 inches.

509—Pair of Silk Brocade Wall-hangings (*18th Century*)

Rich vermilion ground, geometrical pattern, with medallions filled in with fine diaper-pattern and floral ornament, outlined in turquoise, with use of gold.

Length, 5 feet 10 inches; width, 2 feet 4 inches.

510—Velvet Table-cover (*Early Ch'ien Lung*)

Thick ground of velvet; shot-color of light to deep gold-yellow. Pattern, aster flowers with foliated scrolls and leaves in silk brocade. Bright soft vegetable colors. Swastika border in velvet on salmon and pink ground.

Size, 3 feet 9 inches square.

511—Roll of Silk Brocade (*K'ang Hsi*)

Bronze-gold ground of finely woven silk. Pattern, three five-claw dragons pursuing the sacred orb, and cloud emblems in brocade of various bright vegetable colors and gold thread. Triangular brocaded ends, specially worked of conventional waves and rock. In two lengths, with right and left handed ends, thus forming a continuous frieze.

Length, 23 feet; width, 15 inches.

512—Silk Brocade Panel (*18th Century*)

Grass-green ground. Floral pattern; branches in dark green and flowers of various kinds in bright colors with embroidery effect.

Length, 7 feet 2 inches; width, 23 inches.

No. 511

513—Silk and Golden-thread Panel (*Ch'ien Lung*)

Purple floss-silk ground, with an arabesque design of conventional asters and foliage, entirely worked and interwoven with golden thread, green and red introduced only in stamen of flowers.

Length, 6 feet 6 inches; width, 4 feet 7 inches.

514—Piece of Silk Brocade (*18th Century*)

Light brown ground. Geometrical pattern, with medallions and cusped reserves, filled in with diapers and floral scrolls, worked in soft and varied colors.

Length, 10 feet 9 inches, width, 2 feet 6 inches.

515—Silk Brocade Hanging (*Ch'ien Lung*)

Purple-red ground; diaper pattern, ornamented with chrysanthemum and foliage in yellow, blues, green and reds, all outlined with gold threads.

Length, 8 feet 7 inches; width, 2 feet 4½ inches.

515a—Velvet Table-cover (*Early Ch'ien Lung*)

Thick ground of velvet; shot-color of light to deep gold-yellow. Pattern of flowers with foliage in silk brocade, bright soft vegetable colors. Swastika border in velvet on salmon-pink ground.

Size, 3 feet 9 inches square.

516—Silk-brocade Bedspread or Wall-hanging (*Ch'ien Lung*)

Ground of soft-salmon red. Pattern of horizontal rows of children (*wa-wa*) at play among trees; child subjects form favorite designs, and this has an intent analogous to the European cupids. Woven with different colors, giving a subdued and charming tone. At top, Greek-fret and other borders, with an elaborate design of dragon and phœnix motifs in multicolored silks, silver thread effectively used.

Length, 7 feet 4 inches; width, 4 feet 8 inches.

517—Two Pieces of Silk Brocade (*18th Century*)

Gray ground. Pattern, girdle-line with cusped medallions and outline reserves, filled in with flowing arabesques and diapers, all in different colors, including gold threads.

Each piece: Length, 7 feet; width, 2 feet 2 inches.

518—Pair of Silk Brocade Hangings (*Ch'ien Lung*)

Rich gold-brown, like floss-silk, ground with chrysanthemum pattern. The flowers and leaves are woven with shades of green, deep blue and brown soft colors, with considerable detail and giving an unusual and rich embroidery effect.

Length, 7 feet 4 inches; width, 2 feet 4 inches.

519—Silk Brocade Table-cover (*18th Century*)

Grass-green color, with floss-silk surface. Pattern of conventional chrysanthemum flowers, with foliage in red and brown and finely drawn, with Greek-fret and *chih-lung* motif pattern.

Length, 6 feet; width, 4 feet 5 inches.

520—Silk Brocade Bedspread or Wall-hanging (*Ch'ien Lung*)

Deep salmon ground: pattern of chrysanthemum flowers and leaves, outlined and filled with varied and rich colors; at top, between Greek-fret and other borders, an elaborate design of dragon and phœnix in multi-colored silks with silver thread extensively and effectively used.

Length, 7 feet 5 inches; width, 4 feet 8 inches.

521—Silk Brocade Bedspread (*18th Century*)

Salmon pink ground, with delicately designed ornamentation of peonies and asters, foliage and symbols introduced. The colors are unusual, ranging from white and light pearl-gray to deep-red and black; decoration is intricately drawn and, even with the uncommon mixture of colors, blends harmoniously. Border at top, between severe lines and Greek-fret and diaper bands, consists of a mosaic of cubes in bright yellow, blue and black, with pink flower-petals in sides of squares. Border at base, Greek-fret pattern between lines.

Length, 7 feet 4 inches; width, 4 feet 6 inches.

522—Silk Brocade Hanging (*18th Century*)

Soft green ground; pattern, rows of chrysanthemum flowers and foliage in reds, yellows and blues. Borders of Greek-fret and *chih-lung* motif.

Length, 6 feet 10 inches; width, 4 feet 8 inches.

523—Imperial Silk Embroidered Robe (*Ch'ien Lung*)

Rich orange-yellow ground and worked, with satin-stitch in floss-silk, in brilliant, harmonious and varied colors, also laid, stitched down, gold thread. Lower border is worked with a deep line of waves of rainbow effect, with crested summits and floating symbols, beating against hills. A band of scrolled clouds covers part of the waves, and the same cloud shapes are spread over the rest of the robe. Large Imperial, full-and side-faced five-clawed dragons occupy centers of front and back, in pursuit of rolling discs emitting rays (emblematical of omnipotence). Mingled with the clouds are flying bats (happiness) and character *Shou* (longevity) and other symbols. Dragons of smaller sizes are on neck, shoulders, sleeves and other parts. The variety of coloring and exquisite needlework and beauty of design make this robe the perfection of embroidery. Especially to be noticed is the shot-effect given to the cloud-scrolls by use of green and blue colors. On each shoulder

is a small medallion, one red, representing the sun, with three-legged bird: the other white, representing the moon, with hare and pestle and mortar pounding the *elixir vitæ*. These two emblems are part of the twelve *chang* or ornaments, and were only placed on robes worn by the Emperor.

Length, 5 feet.

524—Rare Imperial Silk K'o-ssu Robe (*Ch'ien Lung*)

Imperial-yellow light silk brocade ground entirely woven with extraordinary wealth of design and mingling of rich and beautiful colors, and gold, lacelike work for dragon bodies. The piecing or inlay of the various ornamentation to the diaper ground is done by interweaving the different brocade shapes (separately woven) into the main fabric, giving a delicate effect to the outline of decoration and known by Chinese as *K'o-ssu*. Full-faced, five-clawed dragons occupy center of back and front, with two others gazing upwards and pursuing the sacred orb. A smaller full-faced dragon on each shoulder. Cloud scrolls, bats (happiness), *Shou* characters (longevity) and other symbols are scattered between the dragons and above the elaborate border and base of robe, which consists of conventional line of waves, with crested summits and floating symbols, beating against hills. A band of scrolled clouds covers portions of the waves. The variety of coloring and the extraordinary skill and precision of forming the various parts, yet making one continuous and homogeneous fabric, combine to make this rare art exceedingly attractive and it is greatly esteemed by Chinese.

On each shoulder is a small medallion, one, red, representing the sun with three-legged bird, and other, white, representing the moon with hare and pestle and mortar pounding the *elixir vitæ*. These two emblems were only placed on robes worn by the Emperor. (Material only.)

Length, 4 feet 6 inches.

525—Piece of Thick Silk Brocade (*Early Ch'ien Lung*)

Light buff ground. Pattern of medallion-like flowers, chrysanthemum, regularly spaced with filling of foliage, pomegranate, Buddha's hand citron and other symbolic ornament, in various rich and subdued colors.

Length, 13 feet 3 inches; width, 2 feet 6 inches.

526—Set of Two Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

This fabric, called *k'o-ssu*, is rare and much valued by Chinese and consists of gold-thread ground with specially and separately woven silk-brocade cut into the various shapes to suit pattern, and then interwoven with the gold-thread ground, giving an edge-effect which is of great charm. All mounted on salmon-pink silk. Decoration consists of golden pheasants on rocks, amidst flowering peonies, bat emblem above and below, floral and butterfly reserves; above border, wave lines with pavilion and storks. A Greek-fret border, broken by peony flowers, surrounds the panel. Lovely varied soft, with touches of bright, colors are used and delicate painted shades. These panels, with the succeeding numbers, are considered to be unique and perfect examples of this rare form of fabric. From an Imperial palace.

Length, 5 feet 9 inches; width, 21 inches.

527—Set of Two Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

Similar to No. 526.

Length, 5 feet 5 inches; width, 21 inches.

528—Set of Three Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

Two panels or hangings similar to No. 526. In addition, a double-width top panel, with hanging flap, of similar fabric and design, of pheasant with rocks and flowering peony trees; on flap, symbolical objects such as the elephant bearing sacred vase, with coral, books, tables, etc.

Top panel: Height, 2 feet 10 inches; width, 3 feet 5 inches.
Side panels: Length, 5 feet 5 inches; width, 21 inches.

529—Set of Three Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

Similar to No. 528.

Top panel: Height, 2 feet 10 inches; width, 3 feet 5 inches.
Side panels: Length, 5 feet 5 inches; width, 21 inches.

530—Set of Three Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

Similar to No. 528.

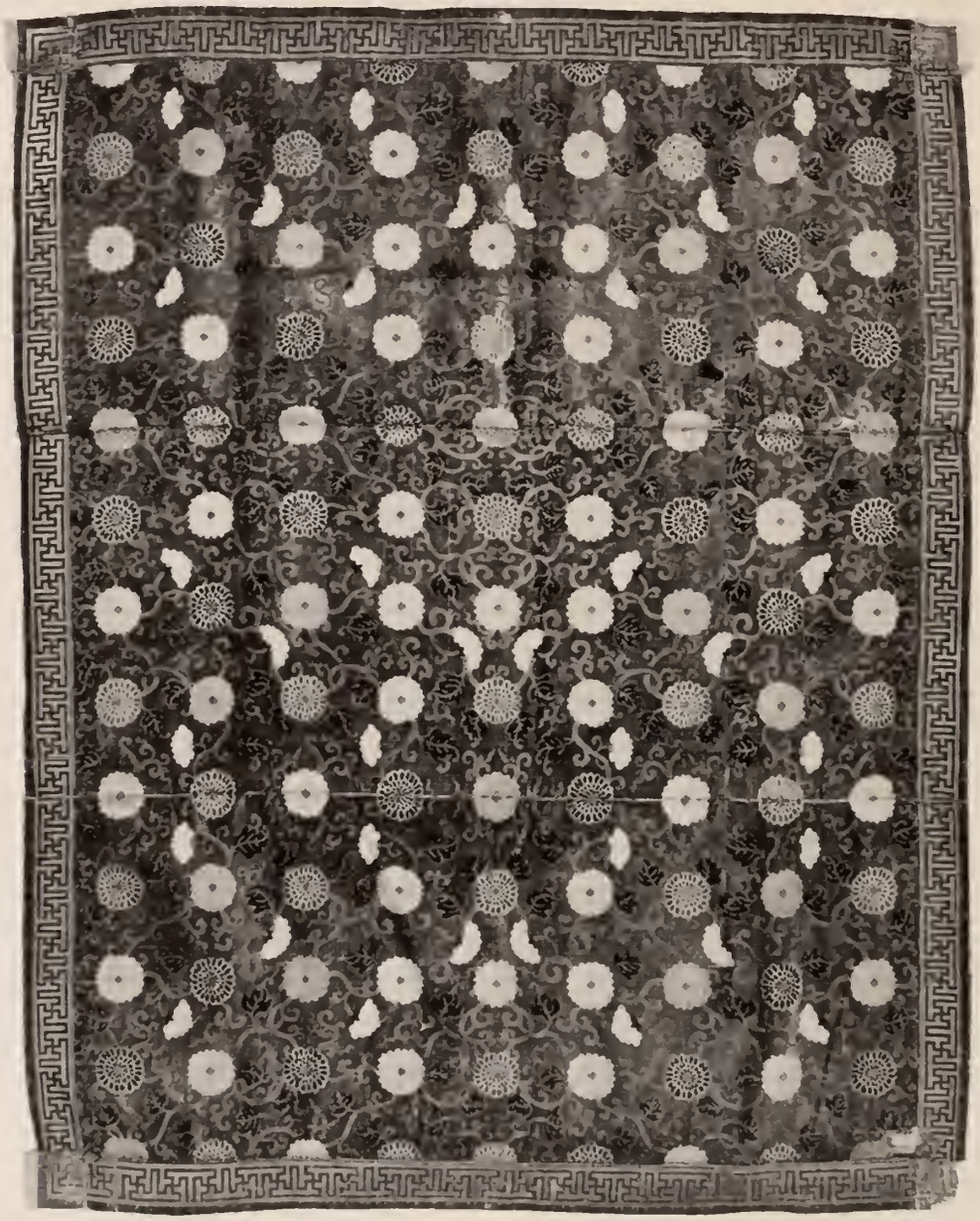
Top panel: Height, 2 feet 10 inches; width, 3 feet 5 inches.
Side panels: Length, 5 feet 5 inches; width, 21 inches.

531—Set of Three Imperial Gold K'o-ssu Hangings (*Ch'ien Lung*)

Similar to No. 528.

Top panel: Height, 2 feet 10 inches; width, 3 feet 5 inches.
Side panels: Length, 5 feet 5 inches; width, 21 inches.

No. 530



532—Velvet Table-cover (*Early Ch'ien Lung*)

Thick ground of velvet; shot-color of light to deep golden-yellow. Pattern of aster flowers, foliated scrolls and leaves in silk brocade; bright soft vegetable colors, blue, pink and green predominating. Swastika border in velvet on salmon-pink brocade ground.

Length, 4 feet 7½ inches; width, 3 feet 8 inches.

533—Imperial Thick Silk Brocade Throne-covering (*K'ang Hsi*)

Specially thick material. Center is the Imperial five-claw dragon, full-faced, with the sacred orb, and four twisting dragons in angles; border of conventional waves, with symbols and ground work completely filled with elaborate cloud scrolls. Dragons are in gold thread, and different colors are used in the decoration. Time has given a mellow tone to this important piece.

Length, 3 feet 9 inches; width, 3 feet 2 inches.

No. 537

534—Roll of Silk Brocade (*18th Century*)

Silvery-white ground. Elaborate arabesque pattern with foliated reserves and medallions, in soft and subdued colors of turquoise and gray-green and outlined in black.

Length, 22 feet 2 inches; width, 2 feet 5 inches.

535—Roll of Silk Brocade (*18th Century*)

Golden-brown ground. Geometrical pattern, with medallions and foliated reserves, ornamented with diaper and flower-petals. In soft and harmonious colors.

Length, 22 feet 3 inches; width, 2 feet 5 inches.

536—Silk Embroidery Figure of a Fairy (*Ch'ien Lung*)

Crimson silk ground, embroidered both sides with long stitches of floss-silk, in bright and varied colors. Figure represents the Taoist fairy "Mo Ku Hsien" with the attendant deer and bearing a peach, and is similar on both sides of the silk. Intended for a birthday gift and has not been exhibited since that occasion, hence its perfect condition.

Length, 9 feet 4½ inches; width, 3 feet 2 inches.

537—Set of Twenty-two Embroidered Silk Vertical Panels (*18th Century*)

Crimson silk ground, embroidered with thick floss-silk in briliant colors, silvery-white and gold; also picked out with peacock feathers. Subjects of decoration are of varied character, comprising ceremonial visits by military and civil officials, presentation of gifts, receptions, audiences, processions, scenes of pavilions, display of "good wishes" tablet and symbolic flowers and trees. This elaborate work is known to have taken five years to complete and was a presentation by subjects of a province to a popular Viceroy on his sixtieth birthday. In perfect preservation, having been exhibited only on the birthday occasion.

Each panel: Length, 5 feet 2 inches; width, 21½ inches.

(*Illustrated*)

CHINESE RUGS

538—Pair of Antique Chinese Mats (*17th Century*)

Thick soft, compact pile. Olive-brown ground with key-pattern border in subdued brown, which can barely be distinguished; central oval medallion, in white and golden hue, and four small floral medallions in turquoise and yellow. Surface has a silken sheen.

Each, 18 *by* 14 *inches.*

539—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Soft deep pile. Subdued salmon ground with blue lined border, crossed spear-heads in center, with foliage around in yellow, and butterflies in white at corners.

Each, 18 *by* 14 *inches.*

540—Chinese Mat (*Ch'ien Lung*)

Ju-i head border in blue, yellow, brown and white on salmon ground. In center, scepter-head decoration in above colors on yellow ground.

2 *feet square.*

541—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Short soft, silky pile. Lined border of pearl-gray ground with floral medallions; central square, with circular reserve and light and dark umber grounds. Decoration, principally in shades of blue with yellow in medallions.

Each, 2 *feet* 3 *inches square.*

542—Antique Chinese Mat (*Ch'ien Lung*)

Conventional scroll-pattern in blues and white on red-brown ground. Central square; red brown medallion and corners on blue ground.

2 *feet* 2 *inches square.*

543—Antique Chinese Mat (*Ch'ien Lung*)

Soft silky pile. Subdued salmon field. Decoration of floral ornament and butterflies in yellow, blue and white.

2 feet 6 inches square.

544—Antique Chinese Rug (*17th Century*)

Soft dense silky pile. Border of blue lines with triangular pattern; center with medallions in blue and yellow tones and filled with *Shou* character, on subdued orange field of silvery sheen.

Length, 3 feet 2 inches; width, 21 inches.

545—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Corners of top are cut with trefoil edge. Floral decoration and borders, except a base which is a conventional wave motif, on deep olive ground, with blues and browns. One mat has a *kylin* in center.

Each: Length, 2 feet; width, 22 inches.

546—Antique Chinese Mat (*Ch'ien Lung*)

Short soft, silky pile. Trefoil edges at one end. Lined border; pearl-gray ground with floral medallions. Center with circular reserve; light and dark umber ground. Decoration, principally in shades of blue with yellow.

2 feet 3 inches square.

547—Antique Chinese Mat (*Ch'ien Lung*)

Thick soft pile. Brown-red ground; central medallion, angles and border of floral-scroll design in deep tones of blue and yellow; edge outside border blue, with flower-petals.

2 feet 8 inches square.

548—Antique Chinese Mat (*Ch'ien Lung*)

Soft silky pile. Subdued golden-yellow ground, with soft brown decoration of spear-heads and floral scrolls, with sparse use of deep blue.

Length, 2 feet 8 inches; width, 2 feet 5 inches.

549—Antique Chinese Mat (*Ch'ien Lung*)

Soft close pile. Corners shaped in trefoil edge. Olive-bronze ground; in center, full-faced five-clawed dragon with two others rampant. Floral border around three sides; at base, conventional wave and cloud design. Decoration in blues and yellows, and outline of design is accentuated by being indented.

2 feet 5 inches square.

550—Antique Chinese Mat (*Ch'ien Lung*)

Thick long pile. Corners of top end cut with trefoil edge. Subdued brown ground, with *kylin* bearing sacred vase; border at base; conventional crested waves. Decoration in blues and browns.

Length, 2 feet 3 inches; width, 2 feet 2 inches.

551—Antique Chinese Mat (*Ch'ien Lung*)

Thick soft pile. Corners of one end cut in trefoil edge. Golden yellow ground. Decoration of two "Dogs of Fo," with scroll border and base of conventional waves in red, brown and blue.

Length, 2 feet 4 inches; width, 2 feet 2 inches.

552—Antique Chinese Mat (*Ch'ien Lung*)

Soft close silky pile. Corners of one end cut in trefoil edge. Subdued brown-red ground; decoration in blue and yellow, of a *kylin* surrounded by various symbols; floral border and crested-wave pattern at base.

2 feet 6 inches square.

553—Antique Chinese Rug (*Ch'ien Lung*)

Thick compact pile. Pearl-gray field, with decoration, in blues, consisting of central medallion of key motif, with similar design at corners and filled in with floral pattern. Surrounded by deep border of lines, Greek-fret and diaper bands, with flower-petal medallions.

Length, 3 feet 6 inches; width, 22 inches.

554—Antique Chinese Mat (*Ch'ien Lung*)

Blue-green field, with decoration of two phœnix and conventional floral pattern, also carried around borders; at one end, crested wave design. Decoration in blues, white and yellow.

2 feet 5 inches square.

555—Antique Chinese Mat (*Ch'ien Lung*)

Thick soft pile. Deep red-brown ground. Central medallion, angles and border, of floral-scroll design in shaded tones of blue and yellow; edge of outside border blue, with flower-petals.

2 feet 8 inches square.

556—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Thick soft, silky pile. Border, golden-yellow ground; central square, red brown ground, conventional pattern with blue tones and use of yellow and white.

Each: Length, 2 feet 4 inches; width, 2 feet 2 inches.

557—Antique Chinese Rug (*Ch'ien Lung*)

Thick compact pile. Pearl-gray ground, with decoration in two shades of blue: deep border of medallions composed of various floral and symbolic designs, including the *Shou* character. Central portion with elaborate floral-arabesque and bat-shape motifs.

Length, 3 feet 7 inches; width, 2 feet 1 inch.

558—Pair of Chinese Mats (*Ch'ien Lung*)

Short soft, silky pile. Central square of floral motif, surrounded with key-fret pattern and lined borders; decoration in shades, principally blue, with yellow on brown-red ground.

Each, 2 feet square.

559—Pair of Chinese Mats (*Ch'ien Lung*)

Short soft, silky pile. Central square of floral motifs, surrounded with key-fret pattern and lined borders; decoration in shades, principally blue with yellow, on brown-red ground.

Each, 2 feet 1 inch square.

560—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Short close pile. Subdued salmon ground; central medallion of fret-pattern with *chih-lung* heads surrounded by floral arabesques, similar design for angles; decoration in blue and white.

Each, 2 feet 8 inches square.

561—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Soft close, silky pile. Ground of olive-green tone. Deep border of key-pattern, with lines and smaller inner borders of Greek-fret and dots. Central square contains a medallion and angles of floral design, all in soft tones of gray, yellow and blue. The decoration and lines of borders are embossed or raised from the field.

Each, 2 feet 9 inches square.

562—Antique Chinese Rug (*17th Century*)

Soft subdued single color of rich bronze-red, closely woven and of silken sheen.

Length, 5 feet 7 inches; width, 2 feet 9 inches.

563—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Short soft silky pile. Lined border, pearl-gray ground, with floral medallions. Central square with circular reserve; light and dark umber ground. Decoration, principally in shades of blue with yellow in medallions.

Each, 2 feet 3 inches square.

564—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Short soft, silky pile. Lined border; pearl-gray ground, with floral medallions. Central square with circular reserve, light rich dark-umber. Decoration, principally in shades of blue with yellow medallions.

Each, 2 feet 3 inches square.

565—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Short close pile. Rich red-brown ground, with full-faced five-clawed dragon in center, with four rampant dragons in corners. Conventional crested-wave and hill pattern around border. Decoration in deep shades of blues, with yellow and red, making an effective and harmonious contrast of colors.

Each, 2 feet 7 inches square.

566—Pair of Antique Chinese Mats (*Ch'ien Lung*)

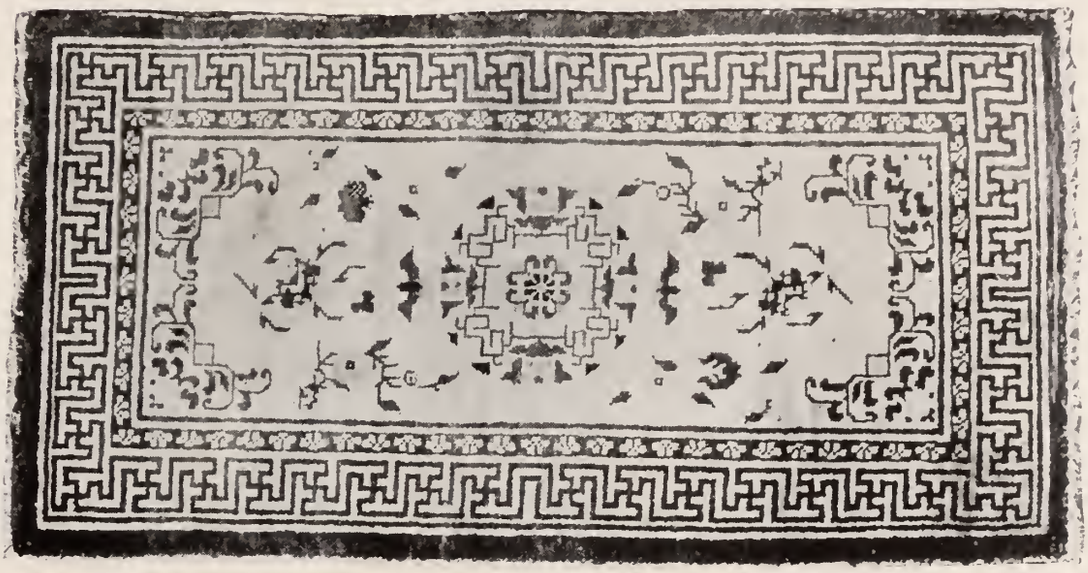
Subdued salmon-pink ground. Central medallion of fret-pattern, with *chih-lung* heads surrounded by floral arabesques; similar design for four angles; decoration in shades of blue, with yellow for foliage.

Each, 2 feet 8 inches square.

567—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Deep and soft close pile. Golden-yellow ground; floral-scroll border, with black spotted edge; central square, geometrical design in blue shades with small squares of blue with *swastika* emblem in white. Black and soft shaded yellow used in decoration.

Each, 2 feet 9 inches square.



568—Antique Chinese Rug (*Ch'ien Lung*)

Close thick, silky pile. Pearl-gray field. Deep swastika-fret border and lines, with center filled with sparse archaic floral ornament and bat-motif. Decoration, in rich blue with touches of deep blood-red in central portion. Faint yellow color can be discerned in floral ornament. An attractive and uncommon pattern.

Length, 4 feet 6 inches; width, 2 feet 4 inches.

569—Pair of Chinese Mats (*Ch'ien Lung*)

Thick close pile. Border of key-pattern in shaded yellow and red on deep blue ground. Central square, pale red-brown ground, with reserve of symbolic pattern in blue on yellow ground; angles filled in with scrolls in blue.

Each, 2 feet 3 inches square.

570—Pair of Chinese Mats (*Ch'ien Lung*)

Thick close pile. Border of key-pattern in shaded yellow and red on deep blue ground. Central square, pale red-brown, with reserve of symbolic pattern in tones of blue on yellow ground. Angles filled in with scrolls in blue.

Each, 2 feet 3 inches square.

571—Antique Chinese Rug (*Ch'ien Lung*)

Close pile. Deep blue field, with central medallion and floral ornament in shades of deep and light blues and yellow-browns. Lined border, with archaic floral ornament in above colors. A striking and effective design.

Length, 5 feet 4 inches; width, 2 feet 6 inches.

572—Antique Chinese Rug (*Ch'ien Lung*)

Long soft pile. Rich salmon-pink field, with bright sheen; body covered with medallions of conventionalized chrysanthemum; side borders with floral motifs on a lighter ground. At both ends, wave-motif highly conventionalized. In dark and light blues, yellow and white, with blends of yellow and reddish brown.

Length, 4 feet 4 inches; width, 2 feet 3 inches.

573—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Thick soft pile. Light buff ground with border of red-brown; medallion and angles of *chih-lung* scroll pattern, foliated border between lines, decoration in blue and light shades.

Each: Length, 2 feet 11 inches; width, 2 feet 8 inches.

574—Pair of Antique Chinese Mats (*Ch'ien Lung*)

Soft long pile, with silken sheen. Red-brown ground, with medallions in center; similar design in angles of key-fret pattern, with *chih-lung* heads. Decoration in two shades of blue.

Each, 3 feet square.

575—Pair of Antique Chinese Rugs (*Ch'ien Lung*)

Three squares woven in one continuous piece. Deep red-brown ground; each square contains a large floral medallion in soft yellow with corners of bat-motif, surrounded with a lined border of *ju-i* head pattern in deep-blue, yellows and ground color.

Length, 5 feet 7 inches; width, 23 inches.

576—Antique Chinese Long Strip (*Ch'ien Lung*)

Short close pile. Five squares or mats woven continuously into one strip. Each square has a soft mustard-yellow ground with center portion bordered with white dots in a black line, and inner blue and white lines, and filled with stepped-edge circle in red-brown, floral ornament and square in blue.

Length, 10 feet; width, 22 inches.

577—Antique Chinese Long Strip (*Ch'ien Lung*)

Thick long pile. Seven similar square mats woven continuously into one long strip. Each square is bordered in deep blue with *ju-i* head and bat-motifs; center occupied by floral medallion in yellow and white; ground is subdued brown; red, deep-blue, shaded, and yellow are employed for border.

Length, 13 feet 8 inches; width, 2 feet.

(*Illustrated*)

578—Pair of Antique Chinese Rugs (*Ch'ien Lung*)

Close pile. Subdued salmon ground, woven continuously in four squares; each contains in angles a "Dog of Fo," at opposite corners, in blue and yellow, with ball of brocade occupying center; conventional wave border in blues, reds, and yellows.

Length, 9 feet 4 inches; width, 2 feet 6 inches.

(*Illustrated*)

579—Antique Chinese Long Strip (*Ch'ien Lung*)

Close thick pile. Twelve squares, resembling mats, woven continuously into one strip. Border of each square on golden yellow ground with the sacred orbs in shaded blue, red, and olive-green colors and all with white points. Center a deep salmon-red with *ju-i* head medallion, and corners in lighter red, blue-green and yellow.

Length, 23 feet 8 inches; width, 2 feet.

580—Antique Chinese Long Strip (*Ch'ien Lung*)

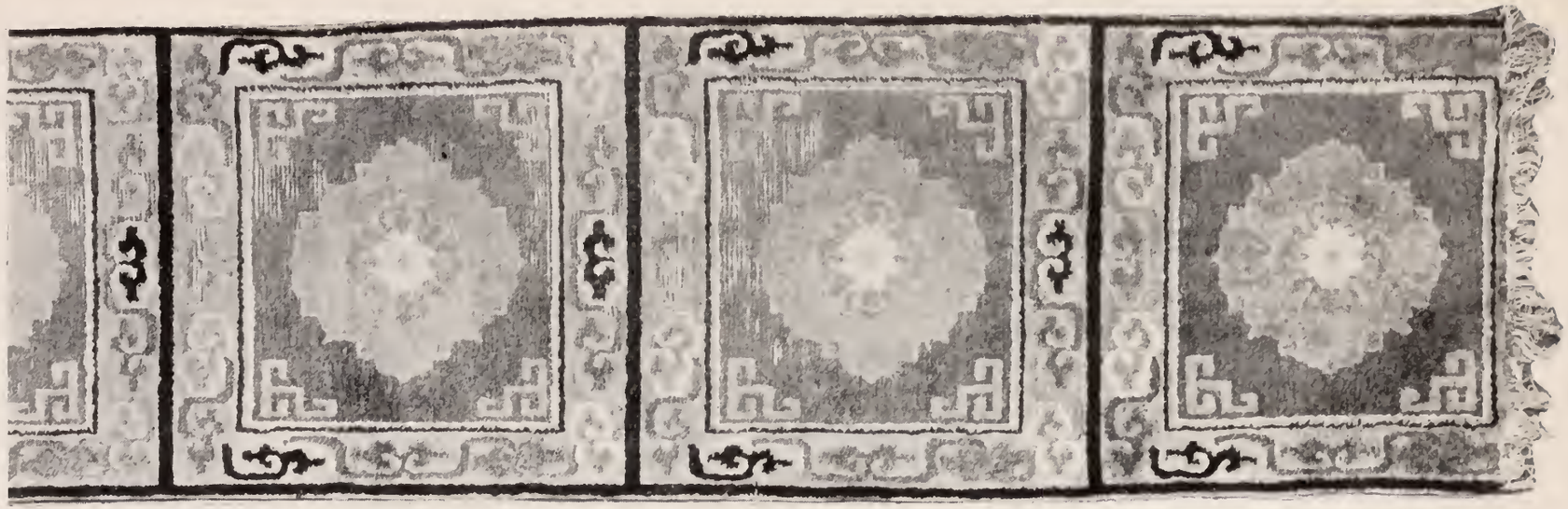
Similar to No. 579, but fifteen squares in length.

Length, 29 feet 6 inches; width, 2 feet.

581—Antique Chinese Rug (*Ch'ien Lung*)

Thick close pile. Maroon field, covered all over with Buddhist symbols: the hanging disc-drum with the *Yin-yang*, a circle bisected by a wavy line, and signifying the duality of nature; the drum with same emblem, the "Dog of Fo," deer, sacred orb, fungus, coral etc., all boldly fashioned, and in different shades of blue, red, green and brown, also white. No border.

Length, 6 feet 7 inches; width, 4 feet.



No. 577

No. 578

582—Antique Chinese Rug (*Ch'ien Lung*)

Thick close pile. Ground of border is a bright deep-blue with swastika-fret and diagonal Greek-fret patterns in golden yellow. Center has a warm brown field covered with medallions of floral ornament in a soft light olive-green tone. Exceptionally handsome rug in perfect condition and with particularly sheen. *Length, 5 feet 7 inches: width, 3 feet.*

582a—Antique Chinese Rug (*Ch'ien Lung*)

Thick close pile. In form of a hanging, with lined border at top and tasseled fringe; at base, lines from which conventional crested waves rise, beating against the hill summits. Field is subdued brown-red and occupied by a large five-clawed dragon holding the sacred orb and surrounded by cloud scrolls. Decoration is in faint colors of yellow and red, with deep-blue in shades, and with white.

Length, 7 feet 7 inches: width, 4 feet.

583—Antique Chinese Rug (*Ch'ien Lung*)

Thick close pile with silky sheen. Oblong field, of swastika-lattice in shades of soft red-brown, has, in center, a large medallion with flowers and frets in lighter shades of same color and of blues, formal stepped lines across angles with floral ornament, surrounded by lined borders with Greek-fret, and broad band of *chih-lung* motif and flowers, all in same colors and deep and light blues.

Length, 7 feet 1 inch: width, 5 feet 5 inches.

584—Antique Chinese Rug (*Ch'ien Lung*)

Thick close pile with raised or embossed pattern. Border consists of deep lines of shades of blue, with white, enclosing a formal scepter-head pattern in yellow, with white, on brown ground. Field is entirely filled with foliated octagons in light and deep blue; flower petals and bat-emblems, in browns and white, are in center of octagons.

Length, 7 feet 10 inches: width, 5 feet 6 inches.

585—Antique Chinese Rug (*Ch'ien Lung*)

Soft thick pile. Golden red-brown field with large central floral feature of flowers and fret-pattern; floral medallions, together with symbolical plants, fill rest of ground. Corners are cut off with elaborate swastika-fret lines. Deep lined-borders of blue, and with white dots, surround the rug, and contain a band of lotus and *chih-lung* motif design. All decoration in shades of soft reds, yellow, green, with deep and light blue. *Length, 8 feet 6 inches: width, 5 feet 4 inches.*

586—Antique Chinese Rug (*Ch'ien Lung*)

Thick long pile. Soft salmon field; oval medallion in center, two circular reserves at each side, with flowers and fungus patterns and butterflies in corners. Lined border with *ling-chih* motif band. Decoration in shades of blues, reds, and yellows. *Length, 5 feet 10 inches; width, 3 feet.*

587—Antique Chinese Rug (*Ch'ien Lung*)

Close pile. Subdued brown field, mellowed by age, covered with diagonal lattice lines in soft yellow and containing center and four corner medallions in light blue, surrounded with deep border of light and dark blues, with white dots, and a band of floral-scroll ornament in deep blue and foliage in subdued yellow and brown.

Length, 6 feet 3 inches; width, 4 feet 5 inches.

588—Antique Chinese Carpet (*Ch'ien Lung*)

Close pile. Center field is a soft red-brown occupied by a series of large medallions with floral and symbolic patterns and characters; sprays of flowers and fruit, with birds, partially fill space between medallions, and decoration is in deep shaded blues and soft yellows. Border consists of broad lines of deep and light blues, inner line with white dots, and band of separate conventional *chih-lung* in blues and white, filled in with soft yellow and red foliage.

Length, 8 *feet* 4 *inches; width,* 5 *feet* 3 *inches.*

589—Antique Chinese Carpet (*Ch'ien Lung*)

Thick silky pile. Golden yellow field. Deep border with black and blue lines enclosing swastika-fret pattern in faint light-red. Central portion contains cusped-square shield faintly outlined, and spread all over are cloud-scrolls in deep brown and blue.

Length, 9 *feet* 10 *inches; width,* 4 *feet* 1 *inch.*

590—Antique Chinese Carpet (*Ming*)

Thick close pile. Rich brown-toned ground with brocade-like geometrical patterns of diagonal lines of small quatrefoil medallions with intermediate diamond-shaped squares filled with flower petals. Decoration in shades of deep yellow, brown, soft reds and deep blue. No border.

Length, 9 *feet* 9 *inches; width,* 5 *feet* 7 *inches.*

591—Antique Chinese Carpet (*Ch'ien Lung*)

Thick close pile with silken sheen. Golden-yellow field. Oblong panel is entirely filled with squares laid diagonally and separated on each side by two V-lines. Squares are filled with conventional aster flowers and with varied ground, and decoration is in light and dark blues and yellows. Deep borders, inner of Greek-fret in faint brown, followed by swastika-fret in blue and lines of faint reds to deep brown at extreme edges.

Length, 10 *feet* 4 *inches; width,* 5 *feet* 7 *inches.*

592—Antique Chinese Carpet (18*th Century*)

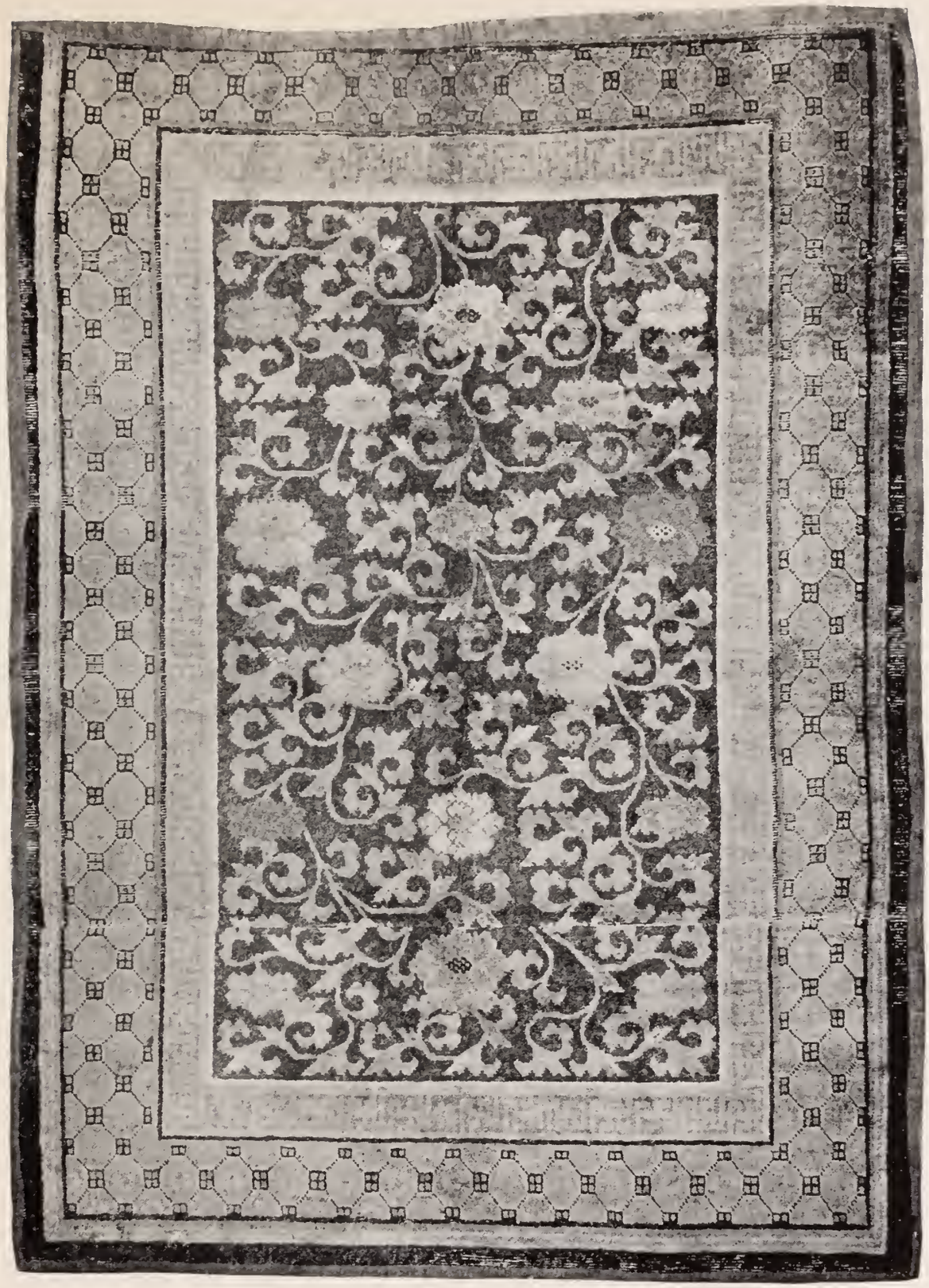
Long pile. Soft subdued yellow-brown field filled with archaic floral sprays and floral ornament. In center is a reserve bordered by cloud-scrolls and enclosing a bird. Decoration in reds, deep and light blues, with pearly-grays. Lined border of *chih-lung* motif and floral ornament in blues and buffs, also a Greek-fret band of soft deep salmon-red.

Length, 11 *feet* 8 *inches; width,* 10 *feet* 7 *inches.*

593—Antique Chinese Carpet (*Ch'ien Lung*)

Thick close pile. Golden yellow field with reddish tone. Except for the border, entire surface is occupied with representations of various household ornaments, such as wine-kettle, screen, scroll, books, tables, vases, flower-bowl, etc., with various symbols worked in deep and light blues and faint shades of yellow and brown. Elaborate swastika-fret border in deep blue surrounds the carpet, together with bands of colors and outer deep edge of dark brown.

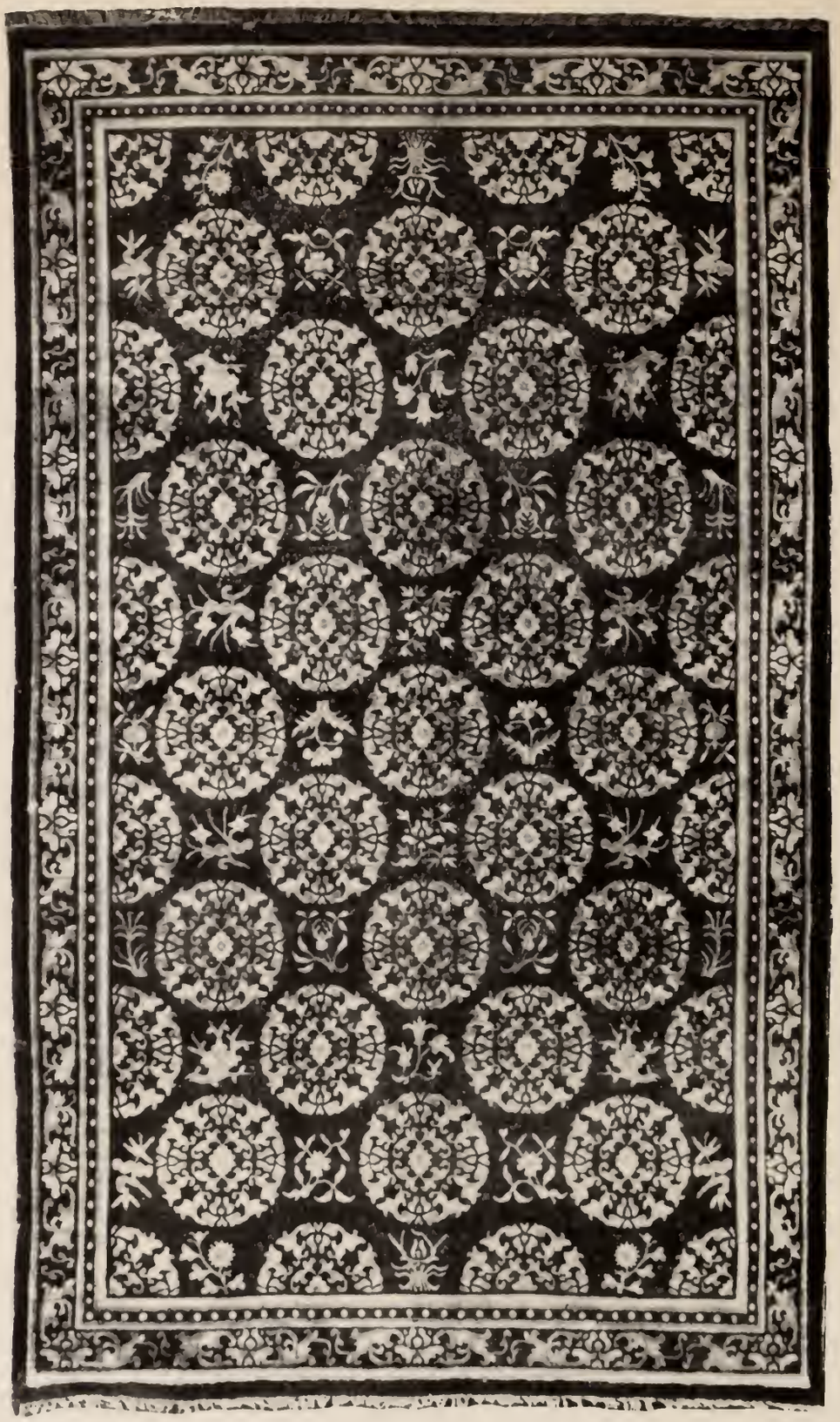
Length, 18 *feet* 4 *inches; width,* 6 *feet* 6 *inches.*



594—Antique Chinese Carpet (*Ch'ien Lung*)

Thick close pile. Golden-yellow ground to deep border filled with diagonal lines and small crossed-squares in black. Central part, edged with faintly discerned swastika pattern, is occupied by a bold arabesque of flowers, and in the border, foliage, shaded yellow color, on a field of blue.

Length, 8 feet 2 inches; width, 5 feet 7 inches.



595—Antique Chinese Carpet (*Ch'ien Lung*)

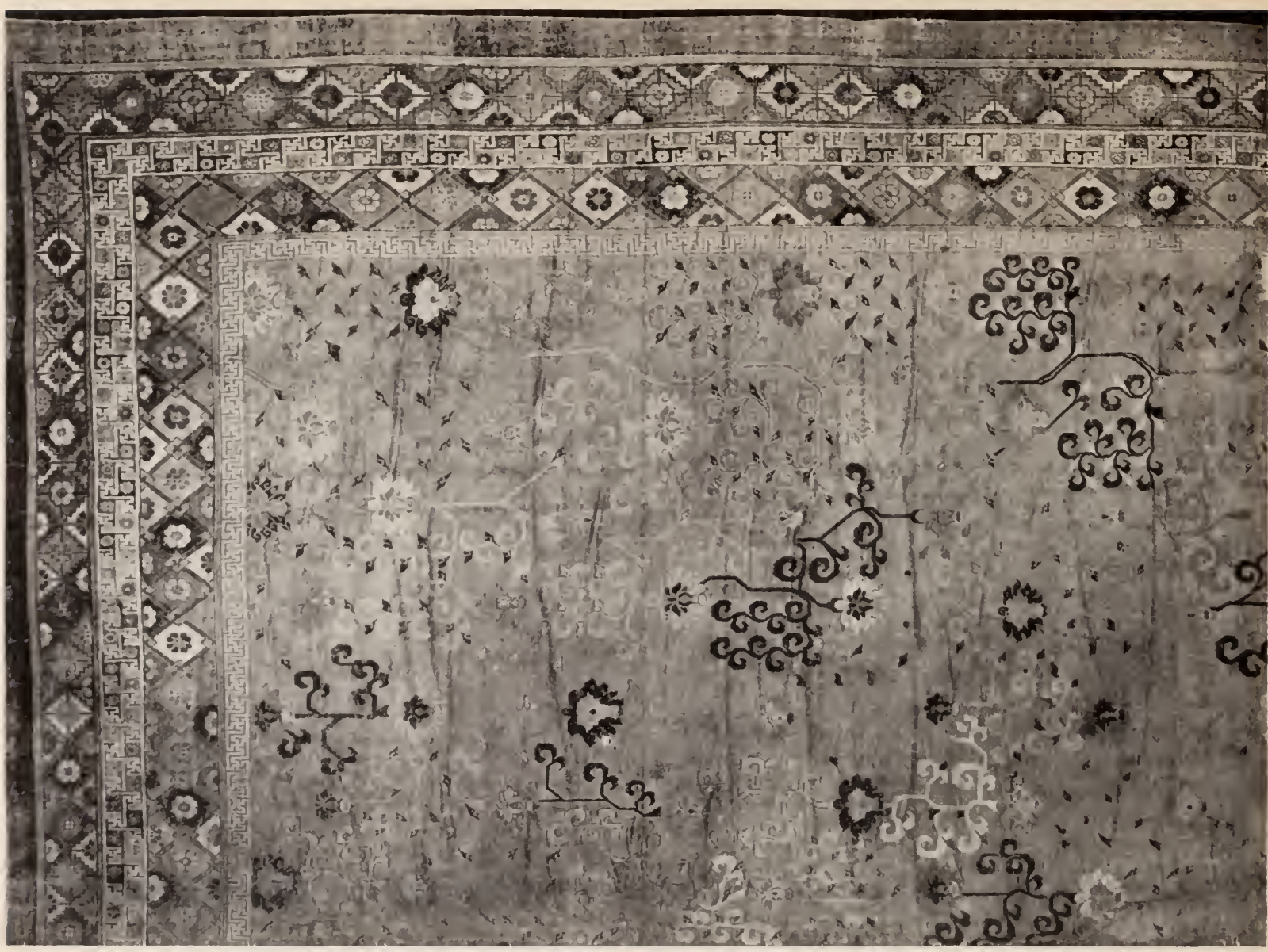
Thick close pile. Deep blue field of perfect bright indigo color. Border of conventional floral pattern between lines, inner containing dots; central part filled with floral medallions; aster center surrounded with foliage, and between the medallions are branches of different flowers, marsh-plant, iris, asters, etc. All decoration in shades of same blue as field and white. The clever design of foliage is particularly free and detailed, approaching brocade work.

Length, 9 feet 3 inches; width, 5 feet 6 inches.

596—Antique Chinese Carpet (*Ch'ien Lung*)

Thick close pile. Designed in form of hanging panel. At top of deep blue, yellow, red and white, and scepter-head fringe, in yellow, with two long hangers in white with blue ornament. Side borders deep blue and white dots, enclosing a band of symbols, fish and fungus, and lower crested waves of rock in blue, brown and white. Light buff field filled with symbolical flowers and foliage in shades of blue, green, brown and white. An unusual feature is a broad cinnabar-red band across center of carpet.

Length, 10 *feet* 6 *inches; width,* 9 *feet* 5 *inches.*



597—Large Ancient Chinese Rug (*K'ang Hsi*)

Subdued Imperial-yellow field, with highly conventionalized sprays of lotus-motif design with one flower to each branch. These decorations, in dark brown and in blue, though apparently isolated, are really linked together by similar designs in lighter and fainter colors of yellow, pearly-gray and brown with swastika border, outside which runs a deep and elaborate border of diagonal and geometrical patterns in broad lines of blue and brown intermingled with lighter tones of same colors. The fine and interesting contrasts of deep colors combined with the simple and flowing lines of decoration make an attractive ensemble, with somewhat of a Persian effect.

Length, 23 feet 8 inches; width, 23 feet.

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